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TIRUMALAI SRI VENKATESVARA





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TIRUMALAI SRI VENKATESVARA

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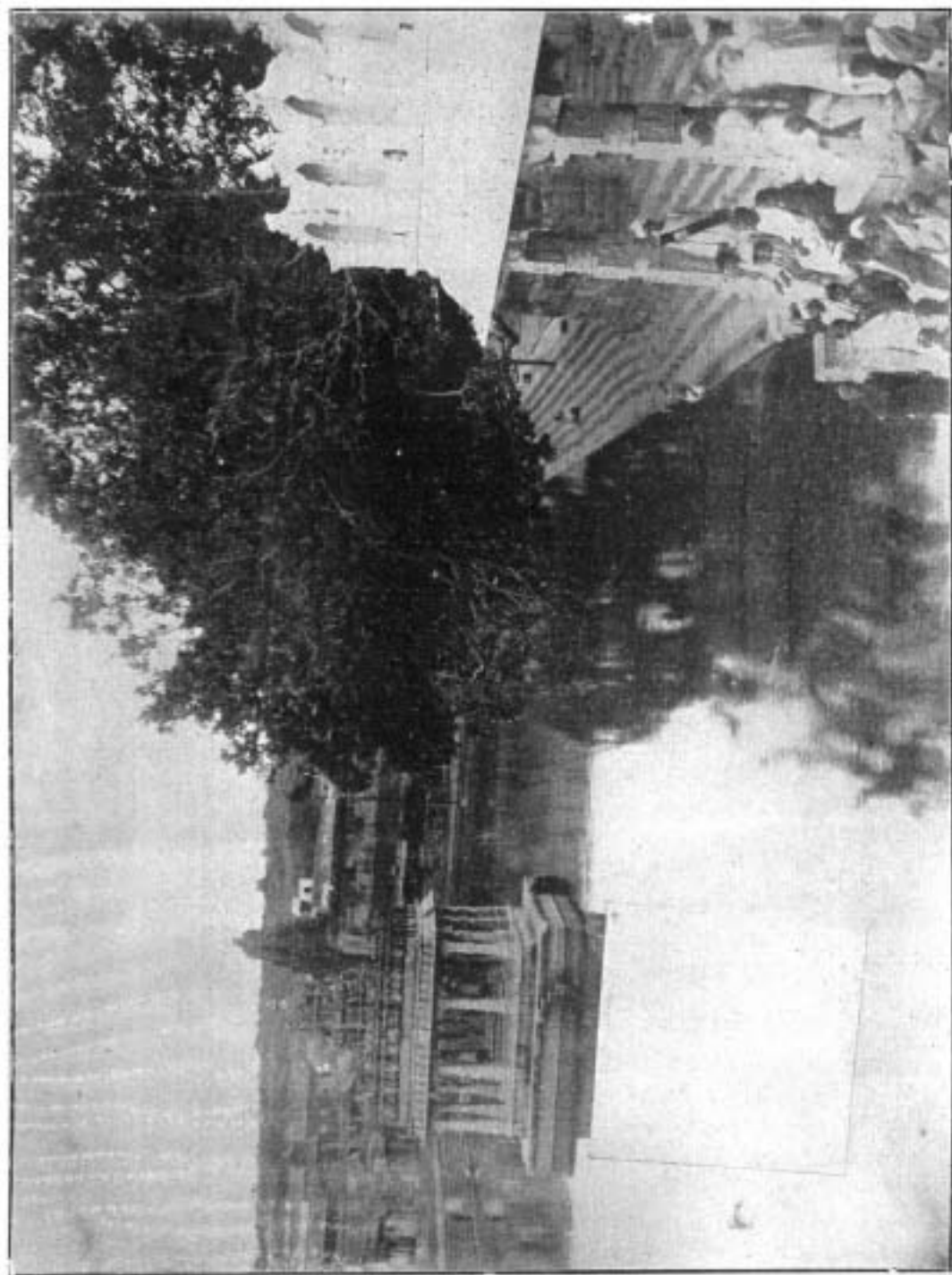
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(Edited by Pandit V. Vijayaraghavacharya)



SVAMI PUSHKARINI

TIRUMALAI SRI VENKATESVARA

श्रीः

दिशन्ती प्रोक्ष्यं सुनिज्जमयूरप्रवितेः

सृजन्ती भक्ताभीप्सितसलिलधाराश्च जगति ।

रमाविद्युद्रम्या भुजगपतिभृशुनिवसति-

धनश्यामा सा मे दुरितभक्तापं शमयतु ॥

कस्यचिद्वक्तव्यं.

OURSELVES

It is well known throughout the Bharata-khanda that the holy shrine of Sri Venkatesa or Balaji is one of the most famous places of worship and accordingly it is resorted to by the entire Hindu population of the land. Its celebrity and attractiveness are so great that even foreigners take interest in paying a visit to it. This shrine of Vedic fame like most of the other temples in British India had passed into the hands of the East India Company and thence naturally in the hands of the British Crown, when it became the ruling power. The English people soon saw the advisability of transferring the religious trust to private hands. Here the special grace of Sri Balaji must be said to have exhibited itself at the time so that the trust of this most holy temple was placed into the hands, not of a secular person or a secular body, but of the saintly personage, Sri Sevadosh Mahantji of happy memory in the year 1843. That saint came of a line inaugurated by the most famous saint Sri Hathiramji, who, according to tradition and strong belief, had personal communion with Lord Venkatesa who was so gracious as to sport with him in human form. In course of time and by special grace of the Lord the burden of the sacred duties devolved on our humble shoulders in the year 1900.

The rapid change of times, in the thoughts and habits of the people in religious matters, gradually increased the weight of the burden and we have endeavoured to bear it all the same being actuated by the sole desire of being strictly orthodox in thought, word and deed and of maintaining the holy institutions in the time-honoured and edifying orthodox lines.

No doubt the changes that have come over the people of the land, both in their views and actual life, are too many and too strong to be worked against; still the most happy feature is that, in spite of these changes, the faith of the people in the Deity as represented in this shrine remains steadfast and His Divine Grace in fulfilling the desires of the devotees continues on the increase. Wherefore the improvements in the amenities of life have been bringing more steady and uniform as well as larger offerings to the Lord's feet at this place: and the apparent accumulation of wealth now seems to agitate the minds of a certain section of the educated Hindus who wish to introduce the spirit of party politics which may endanger the sanctity of the time-honoured orthodox Hindu religion.

This and similar circumstances are being carefully observed and it is our anxiety to provide for some broadcast religious education and thereby to keep up the religious sentiment, which is the one indispensable source of real happiness on earth, that prompted us to decide upon taking a definite step by means of a journalistic organ. We hope that all men of insight into future as well as those imbued with orthodox spirit and interested in the dissemination of truth would render us all help they can in maintaining this most holy institution as a centre of pure Vedic worship for the benefit of the faithful devotees of Sri Venkatesvara.

SRI MAHANT PRAYAGA DOSSJI,

Vicharanakarta,

T. T. etc., Devasthanams, Tirupati.

OBJECT AND SCOPE

1. OBJECT--GLORIFICATION OF LORD VENKATESVARA

“ अपरिच्छिन्नमैश्वर्यमाविष्कुर्वन्मस्यताम् ।

पुरतो दृश्यते तुङ्गं शृङ्गं वैकटमूतः ॥

वैकुण्ठोऽपि कलशान्धुविर्भतोऽपि

न्यग्रोधपल्लतल्लोऽपि रमासहायः ।

प्रीतिं परां प्रकटयन्नवनाय भूमे-

रस्यैव शृङ्गतटसीमनि संनिधौ ॥

शेषाद्रिशिलरावासशालिने वनमालिने ।

नमोऽस्तु भक्तसौभाग्यदायिने शेषशायिने ॥”

केरलामरणात्.

“Yonder appears the high peak of the Venkata Hill which bestows to those who bow unto it the power and wealth that knows no analysis. It is on the peak of this hill that the companion of Lakshmi shows his graceful presence with greater pleasure than for his perpetual abode Vaikuntha, the Ocean of Nectar or the banyan leaf on which He lies during the Deluge. Bow unto Vishnu the Lord of Sesha-hill who wears the divine garland Vanamālā and who grants all auspices to his devotees.”

Thus sing from mid-air the two celestials Milinda and Makaranda at the sight of Venkata Hill, who were sent by Indra in quest of the happiest spot on the earth. Is not the feeling true of the mortals also?

Sri Venkatesa is, as known to all the Vedic religionists, a particular manifestation of the Supreme Being. On the Sacred Hills He is worshipped by the whole Hindu population. As evidenced by the innumerable pilgrims that visit the place from day to day this shrine of the Lord in South India has been from time immemorial the most holy one of all places of worship in the land of Bharata which extends from Mount Kailas to Cape Comorin.

Numerous indeed are the places of pilgrimage, some known for the sacred *tirthas* (waters), some for the sacred shrines and some for both. Tirupati Hills combine the sanctity arising from both of them. Every holy shrine in India has its own reputation in telling the story of many a devout soul saved and affording unmistakable evidence of divine influence. They still continue to be the centres for the growth and development of religious ideas where many led a devout life and became recipients of Divine Grace. The divine influence which is exerted, as it would appear, from the Sesha Hills must be admitted as having no parallel any where both in the past and in the present. Most of the other places may be said to attract men who with unswerving piety devote themselves to achieve salvation. The Lord Srinivasa known as Venkatesa or Balaji appears to attract even those men who are very passionately attached to life in this mortal world and seek after success in various pursuits of a worldly character. Thus it would appear that the Lord here practically demonstrates the principle of developing the higher nature of man through *samsara* or turmoils of earthly life.

Again it is a matter of common observation and experience among all orthodox people that when properly performed with intense faith the religious observances beget as a rule the desired good results: whereas in most cases people pray to God for particular benefits and as a result of mere wish and trust they reap them and only thereafter they go to Sri Venkatesa to fulfil their vows. The evidence of this trust in Him is afforded here from day to day by the crowds of pilgrims.

The pilgrims that come to Tirupati belong to all classes—literate and illiterate, advanced thinkers and uncultured men. All the same every one of them is at least able to realise that at this shrine the faith he has put in the Supreme Ruler is not unrewarded. But for this grace of God seen every day among the eager and devout pilgrims, the shrine would have been ages ago forgotten. On the other hand it is every day becoming more widely known, attracting larger crowds of worshippers.

Whatever may be the promise or hope and the attainment of it in a future life, the development of faith in this very life does require at every step some tangible proof to nourish it. Though the Supreme Being is generally beyond the range of the gross senses and is a matter of belief to some, still it is indispensable that sooner or later man should have the means of knowing surely and definitely the relation that exists between Him and this gross world. However it is not, as may be admitted by all, in Man's power to compel the

Lord to afford him such proofs, whereas the Lord Himself is pleased frequently to give opportunities of realising His hand through every activity of His creatures. In this holy place of Tirupati Sri Venkatesa affords the grandest and most practical illustrations and evidence indispensable for evoking real and intense faith and proving its fruitfulness. When this faith having so developed the nature of the fruits sought after and the greatness of the Lord who bestows them, are realised, man is naturally made to reject the lower aims and turn his attention to the higher and eternal object of life in the heavenly kingdom. Thus this sacred place may be looked upon as one intended to educate the masses into pure and implicit faith which the subtle logic of limited human vision cannot analyse. Though the Divine work is going on in this manner, it may be, generally expected, a piece of duty on the part of the human workers connected with this shrine to do something for the dissemination of all knowledge and information to the world at large which is every day becoming more overwhelmed with worldly ideas and concerns. The spread and influence of modern secular conditions such as education and the changed habits of life appear to demand special endeavours to promote the good old religious spirit among the masses and so to save their faith from many a danger.

The management of Tirumalai Devasthanams has been very carefully and anxiously observing the change and considering what could be done best in this direction. Some publications were now and then made, but they have not been sufficient to reach the masses or rather those who are under some necessity drawn from the very beginning of life to secular education and pursuits akin to it. Now the management has seen fit to adopt the modern way of educating the people by popular expositions in Journals. With this grand object Sri Mahant Prayaga Dossji Varu, the Vicharanakartha of the Devasthanam has as a result of his keen observation and pious wishes, decided on this publication. He earnestly wishes that all the gentlemen, *Vaidika* and *Loubika* full of religious persuasion, may contribute their useful thoughts to make this attempt thoroughly successful and maintain the cause of religion and philosophy for which the land of Bharata has been enviably famous from antiquity.

2. SCOPE—A PEEP INTO THE PAST

To enlarge the scope of the Journal and to bring it to the arena of secular field of knowledge, contributions of scholars on Indian literature, art, and science are included in it. The religious, social and political bases of the Indian Society are shaken to the very

foundations under the new influences gathering around us. The conscience of the Indian Nation was awakened from a long spiritual torpor by the dazzling radiance of the Western civilisation which flies on two wings *artha* and *kama* (wealth and enjoyment). The torrential flow of the Times drags every one who comes across and none knows where it would cast him away. Our ancient sages, we are proud to say, developed a civilisation based on four pedestals of *dharma*, *artha*, *kama* and *moksha* and all the Hindu institutions, social, spiritual, political and even academic, are firmly founded upon the four ideals. Every phase of it as developed by the great sages in their vast utterances was summed up and illustrated in stories by Vyasa in his Mahabharata, the storehouse of all Indian knowledge. It may be said in brief that *dharma* means the sacrifice of oneself and his comforts for the common welfare of humanity, nay, not the humanity alone but the whole *chaitanya*, that is, all living beings. *Artha* is any material which tends to the enjoyment of corporeal life. *Kama* is the actual pleasure enjoyed by the person through senses. The fourth ideal, *moksha*, is the permanent destruction of births and sufferings. The first three constitute the cravings of man as an honest member of the society while the fourth is based upon the individual sense of his communion with the spiritual fountain or God. The chief restriction among the first three is that no one shall abnormally get predominance at the sacrifice of any other. This grand view of the basis of the Indian civilisation which alone creates a specific individuality among the active nations of the earth and which individuality brought to perfection by the hoary sages whose descendants we proudly call ourselves every day, it is our duty to preserve, must be remembered at a time when great transformation in all phases of our society is threatening us. To bring this semi-forgotten basement of Indian civilisation to relief and to render an easy access to the hidden treasures of knowledge in Sanskrit and Vernaculars in a common vehicle of thought, that is English, is one of the objects in starting this Journal.

Thanks to the efforts of the Oriental scholars of the West whose noble labours have acted upon us as an impetus to the resuscitation of the Indian literatures. A period of past eighty years has witnessed the recovery of old and rare manuscripts which were otherwise perishing. There was strong co-operation of various governments and disinterested scholars in bringing them out to popular access. But at present great political and economical cataclysm that is seriously affecting India has effectively stopped the progress. This journal it is hoped may serve as a medium for the publication of the

labours of scholars in bringing to light the treasures of thought locked up in manuscripts recently recovered from various parts of India. Several Universities in India have opened research departments and in certain cases the results of the research students or professors are not published by the Universities either for want of funds or for their falling short of their standard of perfection. Such scholars with permission of the Universities if necessary and other private workers and savants of learning may help the cause of our journal by their contributions. A number of works such as those on painting, architecture, town-planning, *jalārgala* (water-divining), metallurgy, minerology, veterinary science pertaining to the elephant, horse and the cow, etc., have been neglected by research scholars. The results of their studies brought out through English medium will materially add to the knowledge of our ancient civilisation. A number of works on fine arts still awaits publication. It is intended that some of the original works if they are small, or their abstracts if they are large, occasionally with English translation, can be published in the journal. Contributors of every kind of literary labour are requested to help this noble cause with their mite.



EDITOR.

— — —

LORE AND STORE

Y. MANGIAH, B.A.

By means of lore who wealthy grew,
To whom of wealth did lore accrue,
The joys of lore and store who knew ?
None but the fortune-favoured few.

For lore is heaven-born and light,
And store is born of earth and stout,
Each tending to its parent right,
After its work is done right out.

Whence they have come, but there they go
And lore is born of inward power,
Which forges thought and which we know
Is nearer form of Godly power.

Lore doth go up and store adown,
For formless mind doth soar aloft
And bulky mass doth sink down ;
And up and down do not meet oft.

For store is born of earth as born
Of worldly things and worldly thought ;
And lore is inward breath of morn,
Sprung of the Deity's primal thought.

And lore is light and progressive,
And freest to move on pinion thought,
And store is heavy and submissive,
Deeper and grosser in going to nought.

SRI VENKATESWARA.

NAGAPUDI KUPPUSWAMI SASTRI, B.A.

Lord Sri Venkateswara is the presiding Deity at Tirumalai, the hill station adjacent to the town of Tirupati in the Chittoor District. It is no exaggeration to say that this is one of the few most important holy shrines in all India, to which devotees of all classes of Hindus resort from all parts of India for worshipping the Deity and celebrating their vows. It will therefore be of interest to enquire into the reasons why this sacred shrine has acquired such supreme importance.

It is not known when and by whom this shrine was founded. All that tradition says is that it has existed from the commencement of the *Kali Yuga*, that is for about five thousand years past. The Puranas, the only source of historic information that is available, give us some indications as to the nature and importance of the Deity. The *Ādityapurāṇa* (आदित्यपुराण) says—

कृते तु नरसिंहोऽभूत् त्वेतायां रघुनन्दनः ।

द्वापरे वासुदेवश्च कलौ वैकटनायकः ॥

From this it is evident that the presiding Deity of this *Kali Yuga* is Venkṭata Nayaka, which is the same as Venkateswara, and that this Deity has existed from the beginning of the present *Yuga*.

Now it is curious to note that, unlike the other Gods of the Hindu Pantheon, this Deity is worshipped by all classes of Hindus inhabiting India. The orthodox Vaishnavas do not worship the Deity at Benares and Rameswaram as it is Siva; nor do the orthodox Saivites offer worship to the Deity at Srirangam, which is Vishnu. But our Lord Venkateswara is worshipped with equally high devotional fervour by the Saivites, the Vaishnavites, the Śākṭeyas and followers of other persuasions. Who then is this Deity?

A long and wide-spread course of tradition has it that this Deity was all along Kārtikeya or Kumāraswāmi till the days of Sri Ramanujāchārya when the great Acharya converted the image into Vishnu by affixing Śankha (conch) and Chakra (disc) to the hands. And thereupon he arranged for the worship of the Deity with Vaishnava rites through the influence of the then ruler of the province, Yādava-Rāja. If this alone had taken place then, how is the presence of Lakshmi on the chest of the Deity to be accounted for? There is, to the best of my knowledge, no traditional account

that the image of Lakshmi also was carved at the instance of Sri Ramanuja.

Here again the Puranas throw some light, and the following verses therefrom are significant :—

सेनानीः षण्मुखश्चापि विष्णुर्लक्ष्मीपतिः स्वयम् ।
 उभौ शम्भुं समाराध्य तत्र वैकटभूधरे ॥
 संगतावेकमावेन सर्वभूतवरप्रदौ ।
 विष्णुस्कन्धालिका मूर्तिः वैकटेश्वररूपिणी ।
 सर्वदेवमयी शक्तिः पूज्यतां सर्वमानवैः ॥ (अतचूडामणिः)

"The commander of the Deva forces, i.e., the six-faced Lord (Kumāraswāmi) and Vishnu himself, the Lord of Lakshmi, both worshipped Siva on that Hill named Venkata, and became united with one mind and conferred boons to all beings.

The Sakti which comprises all the Devas appears as (assumes the form of combination) Venkateswara whose figure is a blend of Skanda (Kumaraswami) and Vishnu".

The above seems to give a plausible and correct account of the nature of the Deity presiding at Tirumalai (Tirupati). It may be said to be a cosmopolitan God, comprising the Deities Skanda, Vishnu and Sakti in the figure of Venkateswara. In the stone image of the Holy of the Holies in the temple, we find matted hair or Jāṣā on the head and serpents (Nāgābharāṇa) on the shoulders, which are by no means emblems of Vishnu, but which are emblems peculiar to Śiva and of course to his son Skanda. We also find the image of Lakshmi on the right side of the chest which is an emblem only of Vishnu. We have curiously the following facts in addition—the performance of *abhisheka* to the Deity only on Fridays, the observance of the Brahma-Utsava festival during the *Sārada navarātri* days; the figures of lions installed on the corners on the inner parapet walls of the temple; the decoration of the idol with a wealth of ornaments and sarees more in a feminine fashion than in a male one; these surely are the emblems of *Sri Parā Śakti*. These three different kinds of emblems peculiar to the Gods specified above have been blended into the same image by some ingenious ancestor so as to constitute a cosmopolitan God-Head in order to satisfy the spiritual proclivities of different creeds.

Some Alvars or Tamil Saints such as Peyālwar* and Nammālwar, have also alluded to the dual character of this Deity and des-

* Vide: Iyarpa 63 *prajñānāṣṭakā* etc., quoted *infra*.

cribed it as both Siva and Vishnu, in their Tamil hymns known as *pāsurams*.

This seems to be the rational view of the nature of this important Deity and that is the reason why people of the Punjab, Sind, Bengal, Assam, Nepal, Rajaputana and the Western and Southern India, Coorg, Malabar and in fact all the provinces of the Indian Continent congregate and do homage to this all comprehensive conception of God-head. There may be but few families or persons in India who have not visited this Holy Shrine once at least in their lives.

The word वेंकट (Venkata) imports '*burner of all sins*'.

सर्वपापानि वै प्राहुः कटस्तदाह उच्यते ।

सर्वपापदहे यस्मात्तस्माद्वैकटनामवान् ॥

"The letter वै (*Vem*) signifies sin ; कट (*Kata*) means burning ; the word Venkata signifies the Lord, who burns all sins (of devotees).

People take vows in favour of this Lord for the fulfilment of their desires, mostly mundane it has to be noted, and perform them to the very letter after their desires are satisfied. The chief vows that are commonly taken by devotees are two ; one is to shave off their heads clean, and women having husbands alive do not hesitate to do so ; and the other is to make offerings of cash or jewels or both. Our Lord is scrupulously punctilious in insisting on the strict observance of the vows ; the slightest hesitancy or variation in their performance being visited with the wrath of the Deity which He exhibits through some strange persons who suddenly become possessed. Numerous instances are told in respect of this strange phenomenon, at which many educated persons are puzzled, being unable to give any rational or scientific explanation for the same. It is said that Sri Sankarāchārya has installed a Sri Chakra in the immediate presence of the image of Venkateswara and that that is the cause of such treasures of cash and jewels pouring in daily in the shrine.

It may, without fear of contradiction, be asserted that this shrine is about the richest one in all India, in point of income which amounts to nearly fifteen lakhs of rupees a year, comprising mostly of offerings of the devotees and the yield from the immoveable properties belonging to the temple. It is to be noted that the income was but two lakhs during the days of the previous Mahants, but it has gone on increasing during the time of the present Mahant SREE PRAYAGA DOSSJEE VARU, who is officially designated as the Vicharanakartha or Trustee.

IN THE PRESENCE OF SRI VENKATESA

S. S. SARMA, B. A.

The holy shrine of Sri Venkatesa, situated on the plateau of Tirumalai Hill, is the most popular and pre-historic Temple in South India. The path to the Temple lies across Seven Hills and runs through the most picturesque Natural scenery of hills and dales, covered with beautiful verdure, and brings to mind "the path to Heaven." From the still heights of this sacred Mount above all the din and turmoil of the work-a-day world the Mighty Lord surveys and rules the vast extent of the universe.

The idol of the God is a glorious vision. Before its stately and magnificent splendour you realise the infinitesimal littleness of human life. But, soon, you forget yourself in Him. You forget your littleness in His gigantic stature; you forget your poverty in the dazzling splendour of His bedecked frame; you forget your pains and worries in the exhilarating atmosphere that pervades those sacred precincts. For a moment you are one with Him. That moment is most propitiously auspicious in your life, when the penitent soul receives the Divine pardon and blessing.

He is the mighty of the mightiest; the lovely of the loveliest; and the monarch of all monarchs. Such is the mighty influence of this Divine Monarch that, in this age of sceptical Materialism, thousands of souls throng at his gates to quench their thirst for spiritualism at his benign feet. From North and South and East and West of the great Bharatakhanda, irrespective of caste or creed, or sex or age, people go to Him to fulfil their strange and innumerable vows.

Oh Athiest! Ere you are thoroughly decided in your odious theories, I give you a final chance to visit the Temple of Sri Venkatesa once and prove for yourself whether there is a Supreme One or not. I assure you and all that you would be a transformed soul the next moment.

Repair thither, and be blessed for ever.

OM SANTHL

SRI VENKATACHALA-MAHATMYA

An Epitome

S. SUBRAHMANYA SASTRY, B.A., Devasthanam Archæologist.

"Śrī Vākaṭāchala-Māhātmya" is the *sthalapurāṇa* of the Vākaṭa Hill, popularly known as the Tirupati Hill or Tirumala which runs east to west within a mile to the north of Tirupati situated at 13' 41" North Lat. and 79' 24" East Long. in the Chittoor District of the Madras Presidency. The hill forms a continuous range with the Śeṣāchala in the Cuddapah District and the Nallamala in the Kurnool District on the north, the three ranges together constituting the northern half of the Eastern Ghats. This upper portion of the Ghats extending in a curve through these three districts is supposed to represent Ādiśeṣha, the original serpent mythologically conceived to bear the world on his thousand hoods and traditionally believed to support Vākaṭāśvara at Tirumala under his seven hoods, Nṛsiṃha at Ahōbala on his coiled frame and Mallikāṛjuna at Śrīaṇṇa below the Tuṅgabhadra on his twisted tail, the two latter *keśāvatras* being situated on the Nallamala range in the Kurnool District at a distance of about 120 and 180 miles respectively to the north of Tirumala.

The Tirupati hill is about 2000 feet in height and 100 square miles in extent. It contains seven peaks interspersed by deep gorges here and there and these differently denominated seven peaks, *viz.*, Śeṣāchala, Vēdāchala, Garuḍāchala, Añjanāchala, Vṛishabhāchala, Nārāyaṇāchala and Vākaṭāchala, are believed to represent the seven hoods of Ādiśeṣha. And among them Śrī Vākaṭāśvara abides on the Vākaṭāchala, the seventh hill from Tirupati, in His temple built on the south bank of the Svāmi-pushkariṇī within two miles to the east of the highest peak Nārāyaṇagiri rising to a height of nearly 3600 feet above the sea-level. The hill abounds in sacred *tīrthas* of which the easily accessible and much frequented ones are the Svāmi-pushkariṇī, the Gōgarbha-tīrtha or the Pāṇḍava-tīrtha, the Ākāśa-gaṅgā and the Pāpavināśa-tīrtha, while the Chakra-tīrtha and the Jābali-tīrtha are occasionally visited, and the Rāmakṛishṇa-tīrtha, Kumāradhāra-tīrtha and the Tumburu-tīrtha, all the three in the midst of the forest to the north of the temple, are resorted to once a year only, each on a particular full moon day successively from December to March.

Thus Upper Tirupati or the Tirumala town wherein Śrī Vākaṭāśvara abides in His *Divya-Ānandanilaya-Vimāna* has acquired

a unique sanctity in Indian religious lore from immemorial antiquity and has ever been looked upon as one of the most sacred centres of pilgrimage in South India. At the present day Śrī Vākaṭāśvara's temple attracts to itself innumerable pilgrims from all parts of India throughout the year, aggregating to some thousands during important festive occasions and to some hundreds on ordinary days. The inscriptions¹ that are found engraved on the *prākāra* walls of the temples here afford us glimpses into the attracting power of God Vākaṭāśa over men in the past centuries and the resultant concourse of His devotees at His shrine for worship on occasions of festivals celebrated during almost each month of the year. Passing beyond historic times, our record for similar abiding influence of Śrī Vākaṭāśa over both human and super-human beings is the *Purāṇas* which embody references to His mysterious deeds wrought in and out of this sacred hill. Such narratives contained in twelve of the eighteen recognised *Saṃskṛita Purāṇa* texts were extracted and pieced together to form the "VĒṆKATĀCHALA-MĀHĀTMYA."

This compilation was effected by a certain Paṇḍi Vākaṭat-tuṇaiṇār alias Jīyar Rāmānujāyan who lived in Tirupati during the last quarter of the 15th century, for a record (No. 95 (No. 253-T.T.) of Vol. II of Tirupati Devasthanam Inscriptions) of his charity in Śrī Vākaṭāśvara's temple dated in the Śaka year 1413, cyclic year Virōdhikṛit, on the 7th lunar day of the dark fortnight of the Mithuna month, being a Monday combined with the star Uttirāṣādi or Uttarābhādra, equivalent to the 27th June 1491 A.C., registers an implied sufferance of the authorities of the temple for reading, at a *tiruvōlakham* (*āsthānam* or levee) in the presence of the deity, "the *Tiruvēṅkaṭa-Māhātmyam* compiled and humbly presented by him," (திருவெங்கடமுடையான் இந்த திருவெலக்கம் கண்டருளுகிறபொது இவர் விண்ணப் பஞ்செய்த திருவெங்கடமுடையான் தந்த அருளுப்பாடு இஃது கெட்டருள்க்கடவராகவும்) during one of the days of the *Adhyayanōtsavam* conducted in the month of Mārgaṣī for Tiruvēṅkaṭamuṇḍaiyān at Tirumala, to wit, on the day of the repairing of the path-way to the waterfall Ākāśagaṅgā, from which water is daily brought to the temple for His ablutions and other rites of worship.

NOTE 1 :—These inscriptions were copied by the Devasthanam Archaeological Department and a Report on them was prepared and printed. It may be issued from the press in the course of one or two months. The first volume of the text and translation of these "Tirupati Devasthanam Inscriptions," comprising those dated between 800 and 1450 A.C. is also ready for issue from the press, while the second volume comprising inscriptions of the time of Śāluva Nṛsiṃha of Vijayanagara is in print.

This is the earliest reference that we get, in the inscriptions, to the "Tiruvēkaṭa-Māhātmyam," and it is explicitly mentioned that it was "humbly presented" (விண்ணப்பஞ்செய்த) by Paṇḍi Vēkaṭatugaivār. Consequently we may take it that the piecing together of the pertinent extracts¹ from the twelve different *Purāṇas* by Paṇḍi

NOTE 1:—In this connection the bearing of the expression "Mahāmaṇi-maṇṭapa" (the front portico of the temple of Śrī Varāhasvāmī) occurring at the end of Ch. II of the following extracts from the *Varāha-Purāṇa*, may be noted. In the inscriptions of the Dēvasthānam Collection the word occurs for the first time in one of Śaka 1339, Hēvīlambī, 12th lunar day of the bright fortnight of the Śiṃha month, being Wednesday combined with the star Śravaṇa, equivalent to the 25th August 1417 A.C. (No. 196 (No. 88—T.T.) of Vol. I of the Tirupati Devasthanam Inscriptions), which records that Amūṭya-śekhara Mallapa, a minister and viceroy of Dēvarāya II of Vijayanagara, had the *Tiru-Mahāmaṇi-maṇṭapam* constructed and dedicated to Śrī Vēṅkaṭēśvara. The term "Mahāmaṇi-maṇṭapam" had therefore become familiar to the people of the locality since the construction of the portico in 1417 A.C., by Minister Mallapa of Chandragiri, and it was availed of by the compiler in referring to the *Vimāna* of Śrī Varāhasvāmī in Ch. II of the *Varāha-Purāṇa* pieced together in 1491 A.C.

We come across a converse process in an epigraph (No. 62—G.T. included in Vol. III of the Dev. Inspns. comprising those of Kṛṣṇadēvarāya's time) recounting in Sanskrit verse the creation of the 108 Brāhmaṇas from the 108 petals of the lotus by Śuka-Maharshi as his sons born of his mind, *i.e.*, out of mere thought or desire, becoming the residents of Śrī Śuka-grāma (Tiruchchukanūr, or Tiruchānūr as it is popularly called) and engaging themselves in the service of God. This is a summary account of the origin, residence and service of the 108 Brāhmaṇas created by Chhāyā-Śuka after whom the town is said to have been named, according to the two extracts from the *Pūdina-Purāṇa*, Ch. XI, headed "Śuka-charitra-varṇanam" and "Chhāyā-Śuka-utpattiḥ," wherein it is mentioned that Chhāyā-Śuka, *i.e.*, the shadow of Śuka which was endowed with life by Śuka himself in the course of his precipitate return trip from the orb of the Sun, created 108 Brāhmaṇas from the 108 petals of the lotus flower, took them to Tirumala while the annual festival, Brahmotsavam, was being celebrated for Śrī Vēṅkaṭēśvara in the month of Bhādrapada, entrusted them with the duty of carrying the vehicles of the deity during the festival, and obtained permission from Vēṅkaṭēśa for their permanent employment as His *vāhaka*s (bearers of the *vāhanas*) and for their recompense with the harvest from the lands in the town called after himself, *i.e.*, Śuka-purī or Śuka-grāma. These 108 sons of Śuka are therein stated to be eligible to take their seat in an assembly (*sabḍāyām*, *sabḍāyānam*), and in the technical phraseology of the temple they were known as the *Sabḍāyār* of Tiruchchukanūr, which we now find corrupted into *sabḥara* or *sabḥa-ara*. The earliest mention of the "*Sabḍāyār* of Tiruchchukanūr" occurs in two inscriptions of the 14th regnal year of Koppātra-Mahēndra-Panmar, a Pallava subordinate of the Chōḷa king, Parāntaka II Sendara-Chōḷa, who reigned

Vaīkaṭattūṅaivar, together with additions of his own, based on the *maṅgalāśāsanams* (adulatory verses) of the *Āḷvārs* or Tamil Vaiṣṇava-vait Saints who sang in praise of God Vaīkaṭāśa, was completed in or before the Śaka year 1413, Virādhikṛit, i.e., 1491 A.C. And it is possible that the "Tiruvāīkaṭa-Māhātmya" mentioned in the epigraph is the same work as the present "Vāīkaṭāchala-Māhātmya" published by the *Devasthānam*, and as such formed the original of the *Devasthānam* publication.

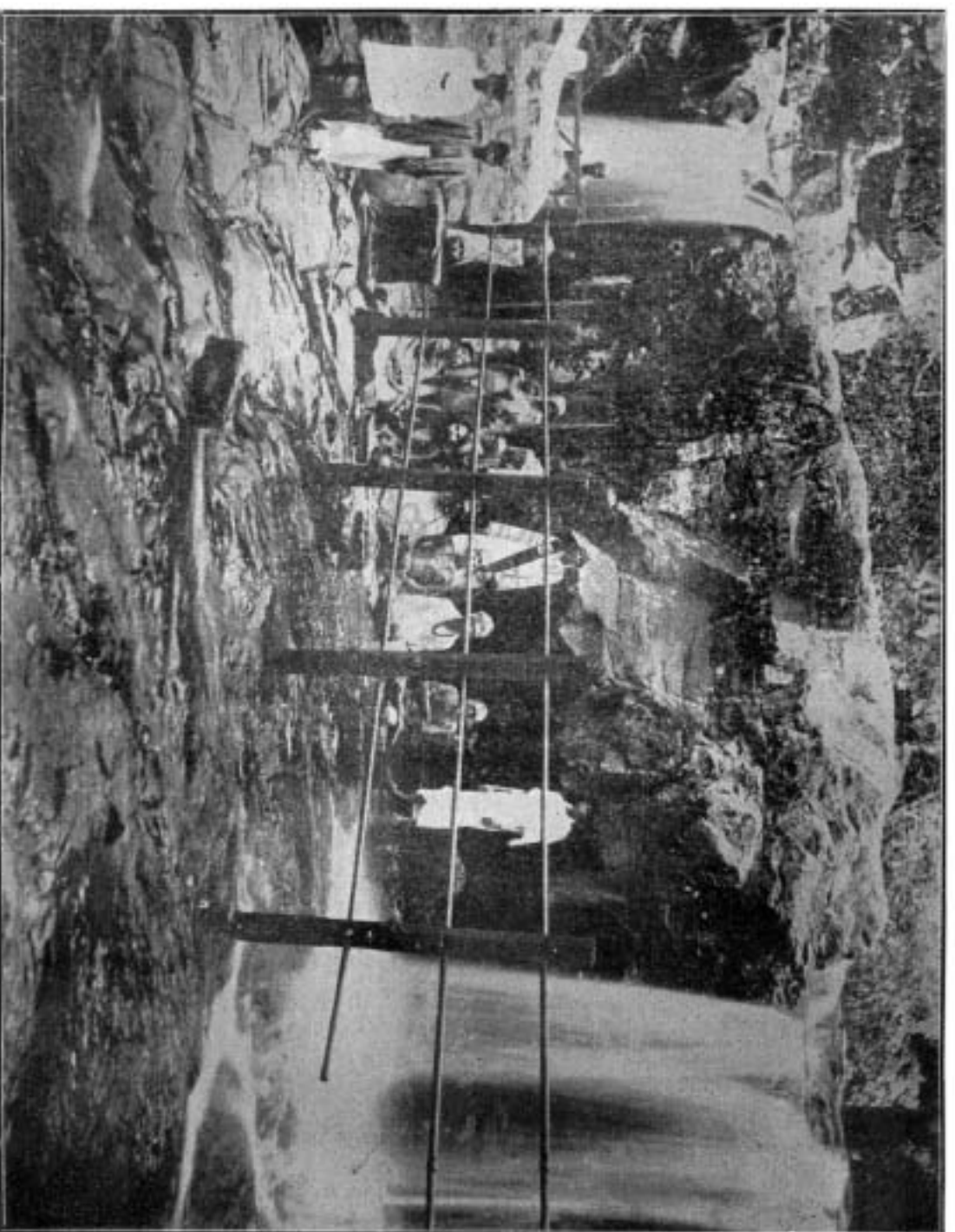
This "Vāīkaṭāchala-Māhātmya" was first published in book form in Telugu script in 1884 A.C., by the *Devasthānam* under the authority of His Holiness the late Śrī Mahant Bhagavāndāsaji, the then *Vīchārāṅakarta*, and republished, with the omission of the extraneous matter, in 1896 by his grand-disciple the late Śrī Mahant Rāmakiśoradāsaji and reprinted in 1928 by the latter's disciple, His Holiness Śrī Mahant Prayāgadāsaji, the present *Vīchārāṅakarta* of the *Devasthānam*. Meanwhile two Devanāgarī editions of the "Māhātmya" were also issued, the second of which was in 1904. Since then a Hindi rendering of it was brought out in 1930.

It is this compilation of "Śrī Vāīkaṭāchala-Māhātmya" that is hereby presented to the reader in an abridged form in instalments to make up a continuous narrative as in the original. It commences with an account of the *Varāha-kalpa* as given in the *Varāha-Purāṇa* delineating the *Śveta-Varāha-avatāra*, for the double reason that this *kalpa* witnessed the origin of the mundane world and that God *Śveta-Varāha* chose this hill for His dwelling ever since his rescuing the Earth from the *Pātālāloka*, for which cause both the hill and the surrounding country have come to be known as the *Varāha-kṣhētra*.

during the third quarter of the 10th century (Vide Tirupati Dev. Ep. Report, pages 100-101; and Tirupati Dev. Inspns., Vol. I, pp. 12-17).

The epigraph is undated, but, from the identity of its contents with those of the two sections of Chapter XI of the *Pādma-Purāṇa*, we may conclude that the inscription was based on these sections of the "Māhātmya," and so assign it, at the earliest, to the first quarter of the 16th century, falling into the reign of Śrī Kṛṣṇadēvarāya of Vijayanagara (1509-1530 A.C.).

The *Purāṇic* nomenclature of Tiruchānūr is evidently an expatiation on the epigraphical denomination which occurs in the early inscriptions as "Tiruchchōṅinūr" and "Tiruchchōṅunūr," i.e., Yōḡinūr and Yōḡunūr, or in Telugu Jōḡinūr and Jōḡunūr, connected with "Yōḡi" or ascetic, and in the 9th and 10th centuries the town comprised both the modern Tiruchānūr and Yōḡi-Mallavarām. The earlier indefinite "Yōḡi" had slowly become translated into Śuka-Yōḡi, through whose proper name the village has since come to be known as Śukanūr, Tiruchchukanūr, Śuka-purī or Śuka-grāma (Vide Tirupati Devasthānam Inscriptions, Vol. I, pages 5-6).



PAPA VINASINI

VARAHA-PURANA

PART I

CHAPTER I.

Story of Sveta-Varaha-Kalpa.

The Munis assembled at a conference in the Naimiśāranya,¹ besought Sāta, the Aparā-Veda-Vyāsa, to describe to them the pre-eminent place among the *Vishṇu-sthānas* (sacred to Vishṇu) which are also *Svayamvyakta-sthānas* (containing self-manifested forms), with which Vishṇu is most pleased, wherein desires of beings are most easily realised, where His admirable deeds are wrought, and where the resident people can easily see (adore) Him; of such a *Vishṇu-kṣhātra* whose account is delightful to hear and, after once hearing it, there shall be no need to hear it a second time.

Though their question involved a deep inquiry, Sāta consented to relate to them the story of such a *kṣhātra* wherein were performed the various *kṛtyas* of Vishṇu and the incidents of His divine life connected with the *Varāha-Kalpa* enacted at Śāśhāchala; of such a sacred place which possesses powers of causing the realisation of all desires and of bestowing fortune upon men; which is wondrous and which begets religious merit, sanctity, longevity of life and bliss.

Thus Sāta commenced his narrative:—

At one time the oceanic waters swelled up and enwrapped the Earth deep. That was *Kalpādi* (the beginning of the æon) when Vishṇu was lying supine on a banyan leaf as *Vatapatraśyl* in the Maharlōka. For a thousand *yugas* the water did not recede and the omnipotent Vishṇu bethought Himself of re-creation.

The Munis desired to know in detail as to how *Prajayakalpa* (the great Deluge) occurred, how and where from such a large quantity of water arose and where the Earth and the mountains then lay; and, in compliance thereof, Sāta explained thus:—

One thousand *chatur-yugas* make a day for Brahma and the same a night. At the end of such two thousand *chatur-yugas*, Sun

NOTE 1:—Naimiśāranya is the famous forest mentioned in Purāṇas and Kāvya as having been inhabited by the ancient sages of India and situated near Prayāga or Allahabad so as to adjoin the modern town of Nimsar (Naimiśa) on the Oudh and Rohilkhand Railway.

vomited fire through his rays and there was no rain for years together. Men and *tapodhanas* (i.e., Munis), living on earth at the time, forsook it and took their abode in the *janalōka* at the approach of night, when the forests and mountains were consumed by fire and reduced to ashes. Then Vāyu (wind) blew furiously for some long years and big clouds formed and rained in torrents without intermission. The earth melted and sank down to the *pātālatala*. Then the *saṭṭa-sāgaras* (seven oceans), joining together, rose up to the *maharlōka* as one expanse of water, and so remained for a thousand *yugas* during a part of that night of Brahma. Immediately past midnight, Viṣṇu, the Creator, Protector and Destroyer, determined to rescue the Earth—an act impossible of accomplishment by Brahma and Śiva—and so went in search of it into the *Pātālalōka* in the form of Śveta-Varāha (white Boar). There ensued a frightful encounter with Hiraṇyāksha which by and by passed into a *malla-yuddha* (wrestling contest) lasting for a long time. Śveta-Varāha, becoming infuriated, tore the huge body of the demon, which was as big as Mount Māru, in twain with His tusks, and the demon's blood, mixing up with the water, caused it to turn red. The Munis of the *janalōka*, noticing the redness, perceived from their supernatural powers of *samādhi*, *dhyāna* and *yōga* that this terrible feat was performed only by Varāha whom they praised from their own residence. Śveta-Varāha then slashed the water and brought up the Earth on His tusks, and, placing one foot on Ādiśaśa, stood up in the *janalōka* like a huge mountain. Presently Brahma and the Devagṇas, Siddhas and Paramarshis extolled Him with the chanting of the *Vāda-mantras*; simultaneously were showered flowers; Apsaras danced; *devadundubhī*, *viṣṇā*, *muraḥ* and *mardala* were heard to have been played. And they all praised Varāha as the skilful slayer of Hiraṇyāksha and as the Supreme God, and prayed to Him to establish the Earth firmly as heretofore.

This is the thirty-third Chapter of "Śrī Varāha-Purāṇa" describing Śveta-Varāha's slaying Hiraṇyāksha, and forms the first Chapter of "Śrī Vākaṭāchala-Māhātmya."

CHAPTER II.

Fetching of the Kridachala from Vaikuntha by Garuda.

Varāha fixed the Earth and delimited the *sapta-sāgaras* and the *sapta-lōkas* as formerly. He next called on Brahma and bid Him create the *jagat* as before; and accordingly Chaturmukha created the Sun and Moon as previously. Dharā-Varāha longed to reside on Earth for a time in order to protect the people and so commanded Garuda to bring from Vaikuntha the *Kridāchala* together with the *parishat* (divine assembly) and the Suras headed by Vishvakṣēna. Soon afterwards Garuda started to bring the *Kridāchala*, and Hari, in the incarnation of the Boar, having established the Earth, eagerly waited for the arrival of Garuda, selecting a sacred spot which was sixty *yōjanas* (600 miles) south of the Gōmatī and five *yōjanas* west of the eastern sea and adjoined the Rukma-nadī (Svarṇamukhī river) on its north; and which also formed the abode of the *Punya-janas* (holy people).

Starting under command of Bhū-Varāha, Garuda reached and espied the *Kridāchala*, an extensive natural hill, consisting of precious stones and gold, containing lofty peaks and appearing in the form of *Pañchōpanishat*. It was found to be resplendent with tall trees growing both on heaven and earth and plants and shrubs of sweet scented flowers; ever resounding with the melody of the singing birds; abounding in wild beasts; inhabited by Kinnaras and Kinnaris singing incessantly; filled with delightful streamlets; and adored by Muktas, Nityas, Kāmarūpas and Nānarūpas. Being known as Nārāyaṇagiri, it served as the sporting hill of Paramēśhī (God). In extent it was three *yōjanas* wide and thirty *yōjanas* long and in shape resembled Śeṣha. It is a fit place to receive the surrender of humanity. It formed the couch of Hari and is the coveted place for all beings. Excellent in form, it bestows great merit and affords *Moksha* even to its devoted visitors.

Carrying that stupendous hill on his shoulders with all the divine servants in it, Garuda flew back to Varāha. Varāha asked him to deposit it at the place, and, getting on it, stood as Śvata-Varāha within the pure and divine *Vimāna*—shining with many *gōpuras* set with different kinds of precious stones, adorned by the *Mahāmaṇi-maṇṭapa* with gem-set pillars, most gratifying to the sight but indescribable in words, and adjoining on its west the *Svāmi-Pushkariṇī* situated in the sacred forest, to the south of which the lotus-eyed Viṣṇu, the Supreme God, the holder of the conch, the

discus and the club, and the abode of Lakshmi, chose to dwell underneath a *Vimāna* later on.

This is the 34th Chapter of "Śrī Varāha-Purāṇa" describing the bringing of the *Kṛiṣāchala* from *Vaikuṇṭha*, and forms the 2nd Chapter of "Śrī Vākaṭāchala-Māhātmya."

CHAPTER III.

Prayer of the Devas and others to Sveta-Varaha for His assuming a tranquil appearance.

Dāvas, Gandharvas, Brahma and Munis, Lōkapālas, Śaṅkara, Sapta-Rishis, Vasus, Rudras, Ādityas and Marutgaṇas praised Hṛishikēśa, the slayer of Hiraṇyāksha and thus prayed to Him:—"O God! Your countenance is frightful with the tusks and twisted eyebrows and the glittering weapons hanging from either side of Your body. To the satisfaction of the Gods, be pleased to assume a composed look, and rest on this same hill, so as to protect men. You have rescued the Earth for the sake of a habitation for men and Gods; assume therefore a tranquil look for the protection of men. Abide here alone, granting boons to all people who are unable to reach You through *dhyāna-yōga* and *Karma-yōga*, to women and to the Śādras."

Forthwith Varāha became complacent and appeared with four arms and a white face, bedecked with jewels and accompanied by Śrīdevī and Bhūdevī. He addressed the assembled suppliant Gods, "I like this Vākaṭāgiri more than *Vaikuṇṭha*; here shall I rest with Śrī and Bhūmī and continue to grant the prayers of men;" and immediately He disappeared.

The Munis then requested Sāta to describe to them the *Māhātmya* of the *Svāmi-Pushkariṇī*, which he did in this manner:—

It confers religious merit and destroys sins. Being a pleasure-tank of God in *Vaikuṇṭha*, it is beloved of Śrī and Bhūmī. Its water is holy, fragrant, agreeable and auspicious. It is the birth-place of the Ganges and other sacred rivers. It is here set down by Garuḍa for the sport of Viṣṇu. Like the *Virajā* river, it dispels sins, such as those arising from the theft of gold, from the drinking of intoxicating liquors, etc., and grants temporal prosperity to those who only bathe in it every day, and yields desires through mere sight, touch, smell, taste or even thought alone. It is impossible

to dilate upon its *mahimā*. Though it may appear to men like an ordinary hill, still their devotion becomes pure on this mountain; and in consonance with the intensity of their *bhakti* will they realise their objects.

“प्राकृतचलवत् भाति मनुष्याणामयं गिरिः ।
तथापि तेषां भक्तिस्तु शुद्धा भवति तद्विरौ ॥
यस्य यस्य यथा भक्तिस्तस्य सिद्धिश्च तादृशी ॥”

The bath in the Svāmi-Pushkariṇī, the adoration of the feet of a proper teacher and the observance of the *Ēkādaśī-vrata*, these three are greatly impossible of attainment. So again the being born as man, the living of the full age of man and the bath in the Svāmi-Pushkariṇī are highly impossible of achievement. Consequently the merit attaching to the Svāmi-Pushkariṇī is impossible to be fully described. The power inherent in the Svāmi-Pushkariṇī of destroying the *mahāpātaka* is amply exemplified in the case of God Subrahmanya who killed Tārakāsura. While the merit attaching to the performance of the daily rites and sacrifices will accrue to those who only visit the Vākaṣāḍri, the performance of the *naimittika* (occasional sacrifices) here will remove bodily deformity, as is clearly illustrated in the case of Vāsava (Indra). In short, for all men who desire the attainment of the four human ends, as *Dharma*, etc., for women, for Śūdras, for sinners, and in particular for those who lack the sustaining ability to perform the prescribed rites completely, there is doubtless no refuge other than Vākaṣāḍri; and this truth is ever fulfilled.

“बहुनेह किमुक्तेन धर्मार्थादिफलेषु च ।
वाञ्छवतां मनुष्याणां स्त्रीशूद्राणां च पापिनाम् ॥
साङ्गकर्माक्रियाशक्तराणां च विशेषतः ।
नान्या गतिर्वैकटाद्रेः सत्यं सत्यं न संशयः ॥”

This is the 35th Chapter of “Śrī Varāha-Purāṇa” narrating the prayer of the Devas to Sveta-Varāha, and forms the 3rd Chapter of “Śrī Vākaṣāchala-Māhātmya.”

CHAPTER IV.

Recital of the divine acts of Sri Varāha.

The Munis then asked Sūta as to what Varāha did subsequently and what He granted to anybody, and in reply Sūta said :—

Since the fixing of the Earth by Varāha and the bringing of the Kriṣṇādri from Vaiṣṇava by Garuḍa, that is to say, from the beginning of the *Kalpa*, Varāha has been amusing himself with Lakshmi beside river-beds and on torrent ridges and over valleys on this mountain; and even now He abides here, sometimes seen by men and sometimes unseen. Brahma has also affirmed that He will so continue till the end of the *Kalpa*, now and then presenting Himself before godly men. As in each *Kalpa* He rescues the Earth as Śveta-Varāha, His age is called the *Śveta-Varāha-Kalpa* by the Munis. Whenever evil overtakes the pious, *dharma* deteriorates and *adharma* prevails and the wicked wax stronger, then He manifests Himself as Naradēva befitting such occasions, eradicates *adharma*, and firmly establishes *sudharma*, protects the virtuous and encourages *Vedavidyā*, and from His abiding place reveals Himself to all living beings. He rambles always on the Śeṣhaśaila along with Rāmā (Lakshmi), accompanied by Nityas, Muktas, Devas and Kāmarūpas; and therein dwells on the Vākaṭanaga, since He delights in it more than in Svarga, Sūryaloka and His own Vaiṣṇava.

“सर्वदा शेषशैलेन्द्रे विहरन् रमया सह ।
 नित्यैर्मुक्तैश्च देवैश्च कामरूपैश्च संयुतः ॥
 तिष्ठत्येव सदा तस्मिन् वैकुण्ठस्थे नगोत्तमे ।
 वैकुण्ठस्वर्गसूर्येभ्यः स्वर्गेभ्योऽधिकप्रियः ॥”

**The superlative power of the Kridadri due to the resting
 of God on it.**

Inasmuch as the hill is dear to Bhagavān and is encircled by the sacred forest, here lies the certainty of fructification of human efforts in the different spiritual fields, such as *Mantra-siddhi*, *Tapas-siddhi*, *Yagñā-siddhi*, *Kāmya-siddhi* and other *siddhis* (acquisitions); and no obstacles intervene. Even small deeds on this hill tend to the attainment of the desired objects. All holy *tirthas* (bathing pools) abound on this hill. A constant worshipper with faith and devotion, who desires knowledge, obtains knowledge, who longs for riches acquires much gold, who desires children begets sons, who covets a kingdom secures a state; who wishes for the removal of

bodily deformity derives a perfect and lovely physique; and likewise whatever men may desire that they shall obtain.

“य एनं सेवते नित्यं श्रद्धामा समन्वितः ।
 ज्ञानार्थं ज्ञानमाप्नोति द्रव्यार्थं फलकं बहु ॥
 पुत्रार्थं पुत्रमाप्नोति नृपो राज्यं च विन्दति ।
 व्यङ्गश्च साङ्गं सद्रूपं पशुधान्यनि विन्दति ॥
 यं यं कामयेते मर्त्येष्टां तमाप्नोति सर्वदा ।”

The different Appellations of the Kridādri due to various causes

Through various causes, the Kridādri has received different names and they are as follows:—

Chintāmanī, for the reason of its granting the desired objects.

Gūṇādri, through its power of conferring knowledge.

Tīrthādri, from the situation of all kinds of *tīrthas* on it.

Pushkarādri, owing to the plentiful growth of the red lotus on it.

Frīshādri, or *Dharmādri*, from the performance of penance thereon by Dharmadāyata for his own prosperity.

Kanakādri, from the abundance of gold found in it.

Nārāyaṇādri, due to the severe penance of the Brāhmana named Nārāyaṇa for being permitted to impart his own name to the hill.

Vaiṣṇvādri, for the reason of its having been transplanted from Vaikuṇṭha.

Simhāchala, because of the assumption on this hill of the Nṛsiṃha form by Hari for slaying Hiraṇyakaśipu and protecting Prahlāda.

Añjanādri, owing to the performance of penance by Añjanādevī on it and her begetting Hanumān, who rendered help to the Dēvas.

Varāhādri, for its being the *Varāha-Kṣētra* in it.

Nilagiri, owing to the permanent residence of the *Vānara* chief Nīla on the hill.

Vaṅkaṭādri, through the combination of *amṛita* or *mūksha* (bliss), the derivative significance of the root *Vā*, and *aiśvarya* (prosperity) of the root *kaṭa*.

“वैकारोऽमृतवीजस्तु कटमैश्वर्यमुच्यते ।
 अमृतैश्वर्यसंघत्वात् वैकटाद्रिरिति स्मृतः ॥”

Śrī-nivāsa-giri, because of the appearance of God on this hill as *Śrī-nivāsa* (the abode of Lakshmi) to the Devas, they named it *Śrīnivāsagiri*.

Anandādri, named by the dwellers of *Vaikuṇṭhapura*, because of the plenitude of divine sport exhibited on this hill.

Śrī-śaila, owing to its power of bestowing prosperity and to the abiding of Lakshmi on it, the roots of the compound word have acquired their significance through the three means of *labda*, *yōga* and *rūpa*.

And similarly through the change of *Kalpas*, the hill has gained different names through different causes. It possesses also admirable powers as multitudinous as God's Himself. Its *mahimā* is indescribable even by the four-faced Brahma, the six-faced Subrahmanya, the thousand-eyed Indra or the thousand-hooded *Ādiśaśa*.

The Rishis of the *Naimiṣaraṇya* were not fully gratified by this description of *Sūta*, for their curiosity was roused to know more thereof.

This is the 36th Chapter of "*Śrī Varāha-Purāṇa*" describing the divine gradeur of *Śrī Varāha* who chose His abode on the *Kriṣṇādri*, and forms the 4th Chapter of "*Śrī Vāṅkataśchala-Mahātmya*."

CHAPTER V.

Arrival of Bhagavan Vishnu at the sacrificial rites of the Maharshis.

Sūta said, "I now relate to you, in answer to your query, what *Vaṅkateśa* did on that hill. None is able to detail all acts, which the mysterious and omnipotent God, who is immersed in his *līlā* (sportive amusement), performed thereon.

Once upon a time He was rambling over the northern region of the hill with *Ramā* (Lakshmi, His divine consort) in the manner of a lover. Certain Munis, who are blessed souls, who know the twenty-four *tattvams* and hence are capable of appreciating the meritorious deeds and performing them, who have recognised the merit-begetting powers of the hill, and who desired to undertake penance on it and dwell there permanently, determined to make a sacrifice on that hill in contemplation of Vishnu, in as much as the hill confers great *puṇya* and contains the different kinds of animals of a tame nature fit for sacrifices, is free from the annoyance of the wicked demons, grows various sorts of fruits and roots, abounds in water-falls, and is



AKASA GANGA.

surrounded by all sorts of trees fit for sacrificial rites as well as for the resting of the *tapasvi* (sages) underneath them, with its scenery pleasing to the eye and enticing the mind. And they commenced the *yāga* in consonance with the injunction of the *Śāstras*.

At that place arrived mysteriously God Viṣṇu accompanied by Lakṣmī and stood near the pit of sacrificial fire. He was then clad in a *piṅgāmbaram* (yellow silk) of a lovely hue, with a turban round the head, a sword in His left hand,—with a lotus-coloured face brightened by the chewing of the betel-nuts,—with odours pervading all directions from the musk smeared over His body, with broad eyes resembling the lotus, with a conch-shaped neck, with long arms, with a beauty enticing the world—equal to the bewitching beauty of Kandarpa (Cupid)—with a golden *Yagnūpavīta*,—and with a soft, smooth and lovely body ; in this manner did he enter into the midst of the *Yagnīa-sabhā* composed of the *Mahātmas*. All the Munis having espied Him with eyes resembling the white lotus, in company with the female consort who was habited in the fashion of a damsel holding a lotus in Her hand for frolic, whose body put on the colour of melted gold (i.e. yellow), of the pistil of the lotus and of the turmeric ; who coqueted often, who had curly forehead hair, whose face, resembling the white moon of the autumn, was graced by the chewing of the *tambala* (betel-nuts) ; whose two eyes were long reaching to the ears ; who was as glaringly bright as the sunlight ; who possessed a well proportioned physical frame never before had by any, and who looked like Lakṣmī—having beheld the couple, the Munis were struck with wonder, and they accosted Him thus : “ O king ! Who are you that look a royal prince, that seem fit to rule the earth, that possess the thirty-two marks of royalty, and resemble Rāma, the son of Daśaratha ? What has brought you hither ? Which place is your habitation ? Who are your mother and father ? And what is your name ? ”

To these queries Bhagavān replied as follows :—“ I am neither a king nor a Brāhmaṇa ; I am devoid of *jāti* or caste ; I own no mother or father ; I have no fixed abode, and I am present everywhere and eat everything ; I move through all space and assume all forms ; I am nameless and possess no marked qualities ; and I have come to see you. O sages, who are *tapas-brāhṣṭhas*, versed in *Vāda* and *Vādānta*, tell me how the bark of the fig-tree tied with the tiger's skin while the *udgāta* psalm is recited can become sanctimonious.” So he questioned the Munis with regard to the defects of the ritual of the *yāga*. On this the Munis consulted together and, fearing that the proper moment for offering the sacrifice might

pass off, they forthwith made the offering of the *vaṣā-kōma* of good odour into the flaming fire, agreeable to the precepts of the *Śāstras*. Instantly He approached the place of the offering and received the *vaṣā* with both His hands, at the same time appearing bedecked with *Śaṅkha* (conch), *Ghakra* (discus), and *Gada* (club); with the *Śrīvatsa* mark on His chest; with *Śrī* (Lakshmi) ever dwelling on His bosom; and adorned with all ornaments. Dazzled with His brightness, the Munis were struck with stupor, and for a moment stood motionless like pictures. And God, after expressing to them His satisfaction as to their *yāga*, suddenly vanished from their view.

The Munis were thereon joyed to find that Viṣṇu Himself came in person to accept of their *vaṣā* offering and hence their good fortune was unequalled; and they also felt that their lives became blest; and with these happy thoughts they completed the remaining rites of the *yagñā*.

These anecdotes were narrated to me by the sage Jābāli, who also imparted to me something more which I shall intimate to you.

Acquirement of Youthfulness by an old man through his bath in the Kumaradhara-tirtha.

On a certain occasion VākaṭEdhīśa (Vākaṭāśa), while recreating Himself on a peak of the mountain in the form of a lovely youth, observed an old Brāhmaṇa whose limbs had lost their grit and tightness, whose eyes were sunken and were bereft of sight, whose knees were rickety, and whose body was tormented by hunger and thirst. Having lost his way on the mountain, he reached a place. From there he called aloud for his young son, interrogating at the same time if his son had wandered away, leaving him an old man of a hundred years alone. By his frequent crying, his throat was choked and his palate and tongue became dry and stiff. The youthful Vākaṭāśa asked the old Brāhmaṇa as to whom he was calling and told him that no young man of the name of "Kaundinya" was at hand. The old man besought Him for the means of reaching his distant *āśrama* in his then state of approaching death, and uttered in disgust why he should, being too advanced in age and debilitated in body with which he could not carry on his daily rites, and devoid of riches and bereft of his relations, still be suffered by God to live on. The merciful God thereon questioned him, as if in jest, whether the old man desired to live longer, notwithstanding his frail body, wrinkled eye-brows, and sightless eyes; to which he replied that no such desire to prolong his existence haunted him, except for the fulfilment of his obligation to the *Dēvas* for the nonce

through the completion of the *nityakarma* and *jyōtishphōma* on that particular day. On this reply God offered His hand to the old Brāhmaṇa and led him to a short distance, pointed out to him a pool of water, and, asking him to bathe in it, told him that after his bath they might proceed to his *āśrama*. Accordingly the old man bathed in it and forthwith became transformed into a youth of sixteen years. And instantly God appeared to him with a thousand mouths, a thousand faces, a thousand heads and a thousand arms. Then repaired to that place the Dēvas and stood high up in the sky in great astonishment. Showers of flowers rained and the *Dvā-ḍundubhi* was sounded; and all the Dēvas praised Him heartily. He directed the old Brāhmaṇa to continue to perform his daily rites for which purpose, He said, He also endowed him with riches. And immediately He vanished. Then the Gods declared that, inasmuch as that sacred flowing water transformed the old man into a youth, that stream shall be denominated the *Kumārādhārā-nadī* and shall be known by that name in the world. He who bathes in its waters at the three intervals of the day continuously for three months shall acquire control over his human passions, shall be cleansed of all his sins, and shall attain the holy feet of Viṣṇu. Thus announcing, the Tridaśas returned to their place, filled with astonishment.

Sāta said, "Thus did Jābāli narrate it to me and this have I now recounted to you. He who among men heeds it shall acquire the merit attaching to a bath in that stream."

This is the 37th Chapter of "Śrī Varāha-Purāṇa" describing the arrival in disguise of Bhagavān Viṣṇu at the sacrificial fire pit of the Maharshis as well as the origin of the name of the stream, and forms the 5th Chapter of "Śrī Vēṅkaṭāchala-Māhātmya."

CHAPTER VI

**The Process of Regaining Sovereignty by Sankhana
who lost His Throne.**

Sūta said :—"O Munis! I heard this story briefly narrated by Vālmīki and I shall now relate it to you. Please hear me.

In the city of Śāṅkṣīya there reigned a king of the *Sōma-vamśa* (lunar race) of great prowess, by name Śaṅkhaṇa. He ruled over a wealthy and extensive state which comprised many kingdoms and which he inherited from his forefathers. At one time, owing to the decline of his *puṇya* (merit of good deeds) he was dispossessed of his kingdom by his *Sāmantarājas*. He was therefore obliged to flee his country in great sorrow with his queen and ministers: and, proceeding southwards in the direction of Rāmasātu, he caught sight of it and bathed in the sacred sea-water near it. Thence he turned back and gradually reached the Suvarṇamukharī river and bathed in it as also in the Padmasaras situated on its northern bank. He sojourned there for a time and performed his daily religious rites. He felt very sad and thought to himself, "I lost my throne and I am constrained to live in the forest. My power and authority are usurped and exercised by my enemies, and my *paratantram*, i.e., condition of subjection to others, which causes much grief, is more painful to bear than the pangs of death. How shall I make a living and under whose protection? Where shall I wander and what is my refuge?" With these tormenting thoughts he fell asleep.

To his hearing, *Āśariravāk* (a voice from the blue) thus uttered: "You, long-armed king, do not grieve but assume fortitude. To the north from here at a distance of a *krōś* (two miles and a half) runs a hill, famous on earth as Vākaṭāchala. Kama'apati, who is a *Kāmadhēnu* (wish-giving celestial cow) to the suppliants, a *Suradruma* (boon-granting heavenly tree) to the afflicted, and a *Chintāmaṇī* (the celestial stone which has the power of granting prayers) to the sorrowful; who is merciful without cause and who yields the wishes of the devotees, abides on that hill. On it is situated a tank which is resplendent with the red lotus growing in it and is famed as the "*Svāmi-puṣkariṇī*." Adjoining it on its west bank rises an ant-hill; proceed thither, erect a hut for yourself, and, resting there, take a bath in the tank at the three hours of the morning, mid-day and evening. In that ant-hill dwells the four-armed Vākaṭāśa bedecked with the *Śaṅkha* (conch) and the *Ghakra* (discus), the grantor of boons and a manifestation of Hari (Viṣṇu). With all your mind meditate on Him and worship Him for six months, and your royalty (*svamītvam*) will return to you."

On hearing the voice of the incorporeal being, his sorrow abated and he ascended the hill to its summit which is holy and on which grow different kinds of trees, live numerous yaks and musk-deer, as well as many sweet-voiced birds; and, searching for the *Svāmi-Pushkarinī-tīrtha*, he found it and was overjoyed. The tank contained pure water, abounding in water-lilies of a red hue and fishes and tortoises, and its banks were shaded by various sorts of flowering and fruit-bearing trees. There he put up a hut and lived in it, had the three ablutions daily at morn, noon and night and worshipped Vākaṭṣa, observing a regulation of food at the same time as a *vrata* (observance) and this wise resided there for six months.

Then from the midst of the *Svāmi-Pushkarinī* rose up to the sky a *divya-vimāna* (divine chariot), shining as brightly as many suns together and illumining the ten directions. Within it was standing in all grandeur God, the Lord of Śrī or Lakshmi, holding the *Śaṅkha*, *Chakra* and *Cadā* (club) in His hands and accompanied by Śrī and Bhūmi (Goddess of Earth). And there came the *Dēvas* headed by Brahma, Munis, Siddhas, Vidyādharas, Kinnaras, Dik-pālas, Vasus, Sapta-Rishis, Sādhyas and Rudras, and high up in the sky were heard the sounds of the *bhāri* (kettle drum) and *muraja* (small drum); and all *Dēvas* sang and danced, and played their musical instruments; and extolled God with the *Vēda-mantras*. Immediately Śaṅkhaṇa stood up in astonishment and prostrated himself before the Lord, and, praising Him, prayed to Him thus:—"O *Dēvadēva* (Lord of the Gods)! *Jagannātha* (Lord of the world)! who is ever intent upon protecting the world, I have obtained your *darśana* (vision of your manifestation). My kingship was usurped by my enemies and I am deprived of my kingdom. O Ocean of mercy, the liberal granter of boons, and the ruler of the world! Pray, protect me. I am not conversant with the process and observance of rites and vows, rectitude, prayer and meditation. But, however, I have feasted myself with your excellent manifestation." To this the dark-necked Śrīyaṣpati replied:—"Do not sorrow; I have bestowed on you kingship which you previously enjoyed, inasmuch as you have exhibited great devotion. Whoever bathes in the *Svāmi-pushkarinī* obtains *svāmitvam* (sovereignty). In proportion to the integrity and devotion they bring to bear on their performance of ablutions, shall they surely attain *svāmitvam* of the corresponding degree and magnitude, and shall never be under subjection to others. You, ruler of the earth! Go quick and rule your kingdom undisturbed." Having thus addressed him in the presence of the *Dēvas*, God disappeared from their view.

The Tridāśas (Dāśas) then exclaimed, "The designation of "Svāmi-pushkarinī" which the ancients applied to this tank through the process of *raḍha* was well merited on account of its being the queen of tanks; and now God himself has significantly derived the term from its inherent power of granting "*svāmitvam*". This *tirtha* possesses superb virtues and destroys sins even by the mere sight of it. And the dwellers of this region are holy and blest". So saying, they retired to their abode with a joyful heart.

And in a joyous mood Śaṅkhaṇa Mahārāja, accompanied by his wife, got down the hill and wended his way towards his own country. Meanwhile the enemy kings who had wrested the kingdom from him grew jealous of one another, fought among themselves for sole mastery and thereby exhausted themselves. Realising their weakness and unfitness to rule, they urged the people to trace their king Śaṅkhaṇa and beseech him to return and rule the state. The messengers found him out on the banks of the Gōdāvarī river and intimated to him that his enemies had bestowed the kingdom back on him and requested him to go and rule over his subjects. On their importunities Śaṅkhaṇa returned to his country called Kāmbhōja, when all the princes and chiefs unanimously crowned him king. Having thus secured his throne, Śaṅkhaṇa, through the grace of Vākaṭśa, ruled the kingdom in peace.

O Munis, who are *tapōdhānas* (renowned for self-mortification), I have now narrated to you the *mahimā* of this *Svāmi-pushkarinī*.

This is the 38th Chapter of *Śrī Varāha-Purāṇa* describing the process of regaining the throne by king Śaṅkhaṇa who was deprived of his kingdom, and here forms the 6th Chapter of *Śrī Vākaṭāchala-Mahātmya*.

THE DEVASTHANAM ELECTRICAL INSTALLATION.

R. K. VISVANATHAN, B.A.

An interesting ceremony, exhibiting great enthusiasm on the part of the City Fathers and the public of Tirupati, was performed on the 17th of February, this year, when His Holiness Sri Mahant switched on for the first time the Municipal street lights of this town. This opening of the street lights was in fact the giving of one of the last finishing touches to an undertaking that is at once progressive and 'illuminous'; for by offering to supply electricity for street lighting the Devasthanam has demonstrated to a remarkable degree its concern towards the safety and convenience of the pilgrim population.

Of all the benevolent undertakings of His Holiness Sri Mahant Prayagadossji Varu, the most conspicuous is his establishment of the Electrical Installation whose importance towards better illumination, private as well as public, is every day increasing. The lighting of the pathway is a god-send to the pilgrims who congregate in large numbers from almost all parts of India, year in and year out.

Long before electricity made its head-way into this town, the Vicharanakatha seems to have been strongly impressed with some of the well known temples of India which have adopted this latest innovation in the art of artificial lighting and effective illumination "to carry every man's work through from one day to the next." Soon afterwards, about the year 1925, the local scheme was ushered into existence; and for this mighty task of constructing the transmission over-head lines along the ghat section (which marks out this installation as an interesting and spectacular one) the services of a pioneer in the field of Electrical Engineering, Mr. R. Seshasayee, were availed of.

The Power House is situated about a mile-and-a-half north of the Railway Station; and it is a well-constructed and compact building, cosily accommodating the generating plants, the switch-board, and the transformers.

The generating plant consists of a pair of 150 break-horse-power, M. A. N. Diesel Engines directly coupled to 100 K. V. A. Alternators of Brown Boveri make. The current generated is 400 volts between the phases. This is stepped-up to 3300 volts by the Step-up Transformers and transmitted to Tirumalai, a distance of

over 7 miles, where it is again stepped-down to 230 volts, between phase and neutral, for purposes of lighting of buildings.

The pathway and the streets of Tirumalai are lighted with High Tension Series Lights with the help of two Constant-Current Transformers—one located at Tirupati and the other at Tirumalai. This series system of street lighting is a unique one in South India, and the two other places where this system is prevalent are Mysore and Ootacamund. The pathway lighting is all through with 6.6 amps, 60 candle-power lamps.

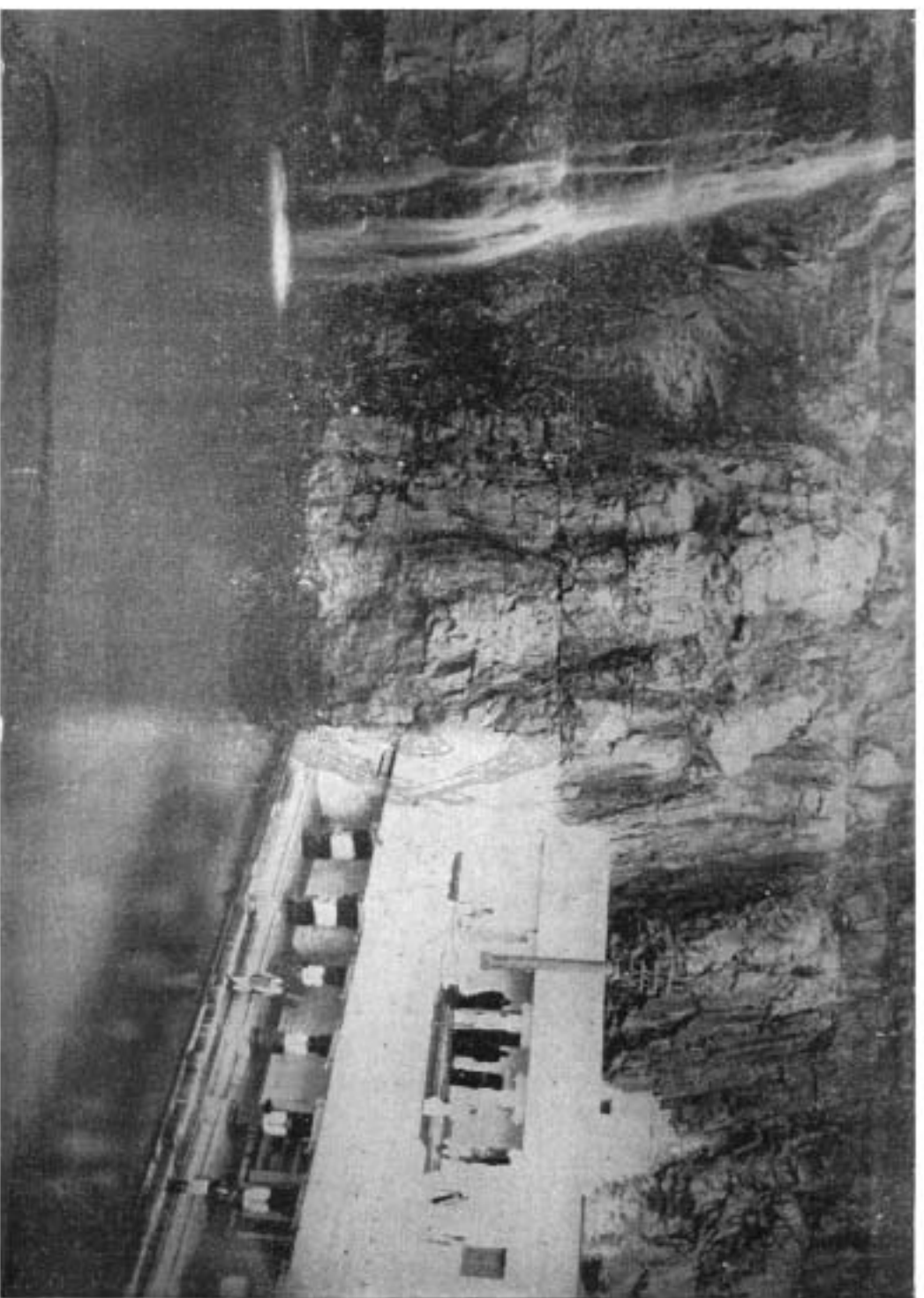
The streets of Tirupati, on the other hand, are provided with the parallel system of lighting. For this, as well as for domestic lighting purposes, the current supplied is 230 volts between phase and neutral.

The supply of electricity for private consumption is at present made under the sanction of the Government; and such consumption is by way of lighting and fans only. But it is hoped that with the addition of the third set to the existing two, the public will give such a response as will enable the licensee to supply electricity for private enterprises, which in their turn will convert Tirupati into a modest industrial centre.

Adjoining the Power House is the Work-shop and it is well equipped with upto-date machinery which are all electrically worked.

It may also be mentioned here that pumping at Tirumalai for purposes of supplying water through taps, is being done by electrically driven motor, and its utility in this direction cannot be underrated.

We are in the Twentieth Century; the web of civilisation has become a vast and intricate thing over which play many a changing colour; and we cannot safely say at any moment what new thing is non-essential and what is the seed of a great advance. The lighting of the temples in the best and the most efficient manner, would have been a difficult problem before the advent of electricity, especially when it is to be remembered that the presence of kerosene oil within the four walls of a temple was and still is considered as sacrilegious; and it required a personality well imbued with lofty ideals and a steadfastness of purpose to introduce and flood the lives of the pilgrims with a new light and hence with a new standard of comfort and service. Surely darkness flies away from light—the pure and radiant light—even as dried leaves before the onrush of the mighty west wind.



KAPILA TIRTHAM

PLACES OF ANTIQUARIAN INTEREST IN SOUTH-INDIA

P. V. JAGADĪSA IYER

PLENTY of historic materials are available in the epigraphs on the walls of temples that lie scattered throughout the length and breadth of South-India. We find from the Inscriptions available in the temple of *Tirunāgarkoarasvāmī* at **Dalapatisamudram** in Nāāgunāri taluk of Tinnevely District, a fairly complete account of King Sundara Pāndya's achievement. This king is said to have set fire to the two ancient Chōja capitals namely Woraiyūr (near Trichinopoly) and Tanjore, to have demolished numerous halls, ramparts, towers and pavilions there, to have driven the then Chōja king into the forest and to have performed the anointment of heroes at *Āyirathajī*. The king after having worshipped Sri Natarāja, the presiding deity at Chidambaram, proceeded to Ponnamarāvati (in Pudukkottah State), and while staying there in his big palace he summoned the Chōja king to his presence, promising to give him back his country and his crown. Thereupon, when the Chōja king Rāja Rāja III came in all humility, in obedience to this mandate and prostrated before him, the Pāndya king restored to the Chōja, his lost dominion and crown. This record which therefore gives him the appropriate title of "*He who gave back the Chōja country to the Chōja king*" states also that when the King was seated on his throne in the *Darbār*-hall of his palace at Madura, a deputation of the trustees of the temple at Perumbazhañji waited on him, and that in response to their request, he was pleased to make certain lands cultivated under the tank in that village for meeting the expenses of daily worship to Sri Natarāja in that temple and for taking out this God in procession for bath on the day of the asterism *Avittam* in the month of *Chittrai* every year. During the fourth year of the administration of Jātavarman Vira Pāndyaśva the residents of Perumbazhañji granted lands to three dancing-girls for enacting dance in the temple twice a year in the months of *Chittrai* and *Purattai*. There are several instances of dramas having been enacted in temple-halls in olden days for the amusement of the visitors thronging from distant places to witness festivals. This gives opportunity for the lay public to get a knowledge of deep ethics contained in our epics and *Purāṇas*. Opportunities were therefore given to residents of and around the chief temples to collect at the temple and learn such instructions as would conduce to their betterment in life.

King Sundara Pāndya Dēva *alias* Jalāvarman Sundara Pāndya I has earned the name of having covered with gold the roof of the shrine of Sṛī Ranganātha at Srīrangam. He built the *mantapa* in the second courtyard of the temple at Alagarkoil near Madura. This hall goes by the name of *Mettukrishnan-mantapam* at present. The other hall named *Āriyan-mantapa* near the steps leading into the inner court yard of this temple was built by one Rāghavarāya, son of Tamarāsan, and his figure in worshipping posture is also sculptured on a pillar in the same *mantapa*. King Krishnadēva Rāya, in 1513 A. D. made a gift of two villages SAMAYANALLUR and SATTAMANGALAM for providing offerings to the God Aṣṭagar during the car procession in the month of Āṣāḍi. The building of the *Gōpura* and the genealogy of the kings of the Āraṇḍu dynasty find mention in an epigraph on the inner wall of the ruined *Rāyagōpura*.

In this place King Tirumala Nāick of Madura put up a palace at one time. His statue is available in one of the stone pillars of the ruined *mantapa* near the temple. At one time this palace had all round a rampart, of which traces are still visible. From the hill at the base of which the temple is built, there is a water-fall, to which great sanctity is attached.

Pennadam, in the taluk of Vridhāchalam in South Arcot District, is named *Pennāgadam* in the Saivaite Tamil literature *Tēvāram*, and *Mudikonda-Chōla-Chadurvīdimaṅgam* in the inscriptions available in the temple there. The central shrine of this temple resembles the hind portion of a recumbent elephant. In the thirtieth year of King Kulōttuṅga Chōla the assembly of this village met in the hall of the temple and decided that all the documents relating to endowments made to the temple at different times in the same reign should be consolidated and engraved on the walls of the temple. One of such documents relates to the provision made for the conduct of a festival on the day of *Pushya* every month, for the welfare of the Chōla King Kulōttuṅga I, as he was probably ailing from some sickness. A compact was entered into between the *Valaṅgai* and *Idaṅgai* classes to stand together against petty coercion and oppression. The draft of this bond of union is to the effect, that, if any of the temple officials use any coercive measures against them, the assemblies of these communities shall meet and decide the form of punishment to be meted out to these criminals.

Govindapputtur, in the taluk of Udayārpālayam in the Trichinopoly district, is situate on the north bank of the Kollidam. The

temple here dates from the time of Chōla King Parāntaka I. It went by the name of VIJAYAMANGAI. The central shrine of this temple was rebuilt with stone by King Uttama Chōla who had the surname VIKRAMA CHOLA. During the sixteenth year of the reign of Kulōttuāga Chōla III, the manager of the temple felled the trees of a garden of *Areca-palms* for his own use, sold and gave some to his relatives and thus despoiled the land and deprived the temple of its revenue. This Manager also misappropriated the donation which had been collected by the trustees and deposited in the temple-treasury. When the matter came up for enquiry, he ran away from his residence and on a search being made, certain properties belonging to the temple were found in his house. Since he was proved to be a culprit by this and several of his former acts, his lands were confiscated to the temple, his house was demolished and on its site a Vināyaga shrine was erected, the sculpture therein being named Kulōttuāga Chōla Vināyaga Piṭṭayār. Commission of sin against temples was tantamount to treason and the offenders were punished by exilement and confiscation of property, which did not escheat to the king, but invariably was made over to the temple. In the thirteenth year of Kulōttuāga Chōla a private individual made a gift of a house-site for erecting a cell. A *mutt* was instituted during the second year of King Rājendra Chōla III. This institution was evidently intended by the donor for the convenience of way-farers, who were here given salt for their food and castor-oil, probably for lighting their room over-night, and such of the disciples as were without issue and were suffering from any ailment were also given help therein. This central *mutt* is stated to have had a branch at Chidambaram. This existence of such institutions of public beneficence was a dire necessity in those days, when there was no quick means of travelling.

Tiruvannamalai, in the district of North Arcot on the Villupuram-Katpadi branch of the South-Indian Railway, is a very important religious centre for the worship of Śiva. This place is considered highly important for the elemental worship 'fire'. Great importance is attached to the hill, at the foot of which the temple is located and pilgrims go round the hill. The important festival that takes place here in the year is the *Kartikai*-festival.

Śaṅkhalā is the *purāṇic* name of the hill. The front *Gōpura* by Chevvappa Nāick alias Timmayya China Chevva, of the Tanjore Nāick family is a source of attraction to the visitors. There are plenty of epigraphs available in the temple relating to the construction of these *Gōpuras* and the setting up of gold pinnacles on the

top of them. The construction of the *Mañi-mandapa*, digging of a tank in the temple and the celebration of the *Avani-māla*-festival are also referred to in the inscriptions available in the temple. Chevva-appa owed allegiance to the Vijayanagar overlords, Sadāśiva Mahārāya and Tirumalai Dēva Mahārāya. The taxes leviable on the merchants in the fairs held in Tiruvannāmalai were remitted and also revised and it was settled that, with the exception of *tirvai*, no secondary taxes should be collected on head-loads of grass, straw, firewood, brambles, and dung-cakes, on the pots of milk, curds and butter-milk, and that the taxes levied by the guards of the hill should be discontinued, while a monthly levy should be made in money. When Sri Rāgadēva Mahārāya was the Vijayanagara King, the two treasurers of the temple and the manager decided in a meeting that a tax should be levied on certain classes of people, present and prospective in the seven suburbs, and that the income thus derived should go to the temple. In 1572 A.D., the tall *gōpura* of eleven storeys was constructed. The date on which the golden *pinnacles* were installed by Achyutappa-Nāyaka is 19th November 1572 A.D. The *gōpura* is said to have been constructed at the instance of the two *Saiva* devotees Śoṇḍrinātha and Lōkanātha. The sculptor who engraved the inscription relating to the building of this *gōpura* is one Sṛnivāsa Dīkshita of Śāktimangalam, son of Andampillai and Lakshmi. This Śāktimangalam is a village in the Vellore taluk of North Arcot district. This sculptor was given a title by King Raghunātha Nāyaka of Tanjore. There are also verses engraved on the walls of this temple relating to Gōvinda Dīkshita, who was a minister of Śevvappa and his successors Achyutappa and Raghunātha and rose to fame, both on account of his administrative capacity and his pious and charitable disposition.

Ponnur *alias* **Alagiya Chola Nalloor** in Wandiwash taluk, North Arcot District, though an important Jaina centre, contains also temples dedicated to Alagapperumāl and Parāsarāvara. During the reign of Vikrama Pāndya Dēva, the assembly of Vidarpparru remitted the taxes on the houses on the temple lands for offerings and some repairs to the Vishnu temple here. There is reference in the inscriptions of this temple to the construction of the northern sluice to the Ponnūr tank by the headman of the village. In 1797 A.D., during the time of Venkatapah Dēva Mahārāya of Vijayanagar the taxes due by certain persons were assigned to the temple of Parāsarāvara for providing *Pañcha gavya* to the central deity. To the donor of the *Mahā-mandapa* was assigned the privileges enjoyed by Magada Rāyar. The *Mahā-mandapa* that was of brick was

reconstructed with stone in 1383 A.D., during the time of Viruppanna Udayār of Vijayanagararājya. The famous Vijayanagar King Krishnadēva Rāya instituted in 1572 A.D., the festival of *Uttāna-dvādasi*.

The Jaina temple is dedicated to Ādinātha and is situate on a low mound called the Kanakagiri (the golden hill). The deity Jvālāmālīni is classified as a *yakshiṇī*, a subordinate-god attached to the Chandraprabha Tīrthankara. There is a aureole of flames framing her head, and she has eight arms carrying various weapons. This Goddess is taken out in procession every Sunday to the hill named Nilagiri. Worship is also offered to Helāchārya sculpture, carved on the top of the Nilagiri hill, in the North-West corner of Ādinātha temple (at a distance of about 3 miles), every Sunday along with the Goddess Jvālāmālīni. Helāchārya was the inculcator of the Jvālāmālīni-cult of the Goddess of Fire. He was a Jaina sage and leader of the *Drāvīda-gana*, was a native of Hāmagrāma in the Dakshinadēsa, and that, in order to exorcise the evil spirit which possessed one of his female pupils, he invoked the aid of the Goddess who dwelt on the top of the Nilagiri hill, and then originated the cult of her worship. Hāmagrāma in Dakshinadēsa must evidently be identified with Ponnār *alias* Svarṇapura. In A.D. 1490, during the Sāluva King Narasiṅgadēva Mahādēvarāya's time the taxes payable by the weavers settling in the Gōvindarājapperunderuvu included in the temple square, were assigned to the Śiva temple here.

In the Perumāl temple at **Tiruppachetti**, Śivagaṅga Taluk, Ramnad district, which was named *Sadāśivarāyapuram*, is an interesting record to the effect that certain lands were granted to the priests of the temple on the stipulation that they should not collect taxes on pilgrims visiting the Lakshmaṇa-tīrtha at *Rāmeśvaram*. Vādic students resided in the hostel attached to the temple. A representation was made to the Pāndya king Kulāśekhara dēva by Mazhava Rāyan that, as the population of the village had become much decimated, a colony might be formed from among the members of the assembly and with the Malayāla-brāhmins of the neighbouring district, and that therefore the village should be marked out, the lands measured according to the old standards, the necessary channels dug and sluices built, and the house-sites and lands properly apportioned among the new colonists. The colony was accordingly founded, and King Kulāśekhara ordered the levy of the usual taxes from the tenants of this settlement from the 6th year opposite to the 13th year of his reign.

Tiruppugalur in Nannilam taluk, Tanjore district, is a place of high religious importance and it has been sung by the Śaiva devotees (*Nāyanārs*) of the early period. The inscriptions on the temple walls give valuable information. A list and the weight of the precious stones and jewels belonging to the Agnipurīśvara temple, and the offerings to the God during the early morning service after the sacred-bath, the setting up in the temple of God Śivapurattudēvar, the ornaments presented to Sāryadēva and his two consorts, the opening of an entrance *Irākārākan-Tiruvākal*, the repairs to the temple effected in 1659 A.D., by Aruṣāchala Tambirān, the building of a *mandapa* by a headman of Ārkādu, and the formation of a street named *Rājakkal Tambirān Tiruvīdi*. During the tenth year of Kulottuṅga-Chōla, an agreement was entered into between the *Palāṅgai* and *Idaṅgai* classes. During the reign of Sundara Pāndya dēva, the establishment of a feeding-house on the southern bank of the Nambiyārkuṣam in the village, the maintenance of a hospital instituted on the northern bank of the river Mudikondaślappērāru for tending therein the sick and the destitute, and providing red-lilies to the Natarāja in this temple. The list of villages belonging to this temple from the time of Kulottuṅga dēva are all given therein. King Rājarāja I with his queen Nakkan-Tillaiagiyaṛ *alias* Pañchavan-Mahādeviyaṛ-probably a princess of the Pāndya line-instituted a festival on the birth-day star of both of them. During the time of King Vikramachōla, a sale of land was effected for the maintenance of a hospital. The assembly of the village, where the hospital was built, remitted taxes on the lands utilized for the construction and maintenance of the hospital. The assembly met in *mandapa* named Naralōkavīraṅ-*mandapa* in the temple for transacting this particular business.

Tiruppalaṇam in Pāpanāṣam taluk, Tanjore district, is a place of high religious importance to Śaivaites. In the temple of Āpatsahāyēśvara therein, was put up a *mandapa* during the time of Śīluva King Tirumalaidēva Mahārāya. The construction of a *yajñāśāla*, *tiruvākal-mandapa*, palanquin, kitchen, *gōpura* and the compound wall in the temple is attributed to one Madalaippirān of Irasai. Kamban Maniyaṅ *alias* Vikramasimha Mēvēndavēlān, the headman of Tōṇūr, who had accompanied King Rājarāja I in his expedition to the West coast, requested the King that he might be presented with an idol from among the several images which had been taken from Malabar, and the emerald-*linga* which he had thus obtained was installed in this temple. At a later date this valuable image should have been removed stealthily, as it is no longer available in this temple.

Ayyampettai near Tanjore, has in it the temple dedicated to God Abhimuktesvarasvāmi. A ruling was passed during the time of Kulōttuāga Chōla that only persons above forty years of age and who had not stood for election during the previous ten years shall be eligible for seats in the village-assembly. The interval of ten years that was fixed evidently provides for the election of all the residents of the village to the assembly in course of time, thus giving chance to all the adults to take part in the village politics. The age-limit forty seems to have been intended as a check against young and inexperienced men getting into the assembly and for men of experience and skill in the administration of public affairs finding a place in it. Some regulations governing the conduct of the Sri-Vaishnavas are given in an epigraph. A shrine under the name Rājadhīrājesvaram-Udaiyār was put up at a later time.

Tiruvānguli, otherwise named *Jananādanallūr*, near Kumbakōnam, on the banks of the Cāvēry, has in the temple there a finely-sculptured stone-car wherein is located a white Vināyaga-god. The *Tiruvinaitīrthān-mantapa* built by Aravāṁmudittan praying for the victory of *Viramarakkar ayyan*, a wall by *Devarāya Udaiyār*, son of the general Tippiarasar and another wall which fell during a fire accident by *Śelvappillai alias Śeydiyarāyar*, headman of Ārkādu. A great confusion prevailed during the time of the Chōla king Rājarāja III, on account of which the village became gradually deserted. We note the manner in which certain arrears of taxes on lands and houses were collected. A family could not procure securities on their behalf among the villagers for the payment of taxes due by them to the state, and so they raised some loan from the treasuries of this temple, but as only a portion of the taxes was paid out of this sum, they decamped without paying up the balance.

Nanguneri in the Tinnevely district, is a place of sanctity to Vaishnavites. This place is designated *Abhaiyāśiriya caturvādimangalam* in an inscription of Pāndya king Srīvallabhadeva. The deity in the chief temple, goes by the name of Vānamālaipperumāl. There are two other temples, one dedicated to Tirunāgesvarasāmi and another to Tiruvāngadam-Udaiyār. This chief temple, named also Tōṭādri, is in charge of a Vaishnava priest. The place is also called *Sirivaramangalanagar*. The first founder of the *Mutt* in this place was one of the disciples of Manavāla Māhmuni. A battalion was stationed at Maruvāy Kuruchi *alias* Naralōkavīranallūr. A leading archer of this force, on finding that the offerings in the temple were not properly provided for, endowed some lands for the proper maintenance of the temple. The right of fishing in the tank

here was given to certain residents in return for clearing the silt of the tank every year. The south entrance into the temple was the gift of Kalīyan Sēdan *alias* Tambirāntōjan. Sri Kantanallār was re-named Rājasimbhāsvara Chadurvēdimangalam in the name of the God.

Nerur, in Karur taluk, Trichinopoly district, has an important temple dedicated to Agnīśvarasvāmi. It is at this centre the famous saint Sadāśivabrahmam quitted this mundane world. His *samādhi* is being visited regularly once a year by the Rāja of Pudukkōttah.

The Chōla king Kulētūnga made a gift of a village, which used to be his military camp, before starting on an expedition to Madura. This practice of making presents on occasions of religious and other tours remains even now among the Hindu householders, where a gift is made to deserving Brāhmins before a man starts on a holy pilgrimage. Kulaśekharaḍava, the claimant to the Pāndya throne fought with Parākrama for succession to the kingdom. Kulētūnga supported the cause of Kulaśekhara, who, after his first defeat at the hands of the Ceylonese, reinforced his army with fresh forces from several places including the Vengu country.

Tirupparankuram a suburb of Madura, has a rock cut temple of much importance. It is connected with God Subrahmanya, who at this centre is said to have wedded one of his consorts. A fine sculpture of this incident is available in one of the stone piers of the *mandapa* in front of the temple. The cave-temple consists of two cells facing each other—the western dedicated to Siva and the eastern to Vishnu. There is a covered hall in the middle connecting both the cells, in the middle of which is God Subrahmanya with his newly wedded consort Dēvanāyaki in the left and sage Nārada in the right. A shrine to Annapūrṇi (Goddess of food) also exists herein as well as for Goddess Durga and Vināyaka. The rock-cut shrine on the south side of this hillock is named "Umāyāndānkōvil" and on the western slope is what is known as "Pañchapāṇḍavar-beds." A figure to poet Narkīrar of the Tamil-*Saṅgam* of Madura is available in this temple, and this is taken out on a particular day of the festival along with the other Gods in procession.

We learn from an inscription at Velachari near Madura that in 1643 A. D., during the reign of Tirumalai Nāyaka an important fact relating to Tirupparaākuṇṇam. It records the grant of the right to utilise the channel called Nilaiyūr-kāl for filling up the tanks round about Tirupparaākuṇṇam for irrigating the lands of Subrahmanya temple on the hill here. Ten tanks are said to have existed round the hill, water from which was used to irrigate the fields.

TWO CRYPTIC WORDS IN THE ARTHASAstra.

M. RAMAKRISHNA KAVI, M.A.

Since the discovery of Kautilya's Arthasāstra vast literature has grown in various languages throwing searchlight on the obtruse corners of ancient politics. The date of its composition is still an open question. The laborious research and intensive study have only increased the number of rival theories tending to confusion. A number of names of places and men are still unidentified while a few are read into common significance. A critical study of ancient commentaries on it, it is believed, will yield new revelations. There are a number of commentaries on Arthasāstra of which Sadvyākhyāna, now extinct, and Jayamangalā of Śankara, a summary of the former, rank among the best. The author of Jayamangalā with his vast erudition never fails to aid the readers wherever the text is obscure. Bhikshu Prabhumati, the author of Chāṇakyaśīkā is generally less elaborate but more convincing and rational in his explanations. His text differs in many places from what is published and his readings are really better and throw immense light on the tradition and geography of ancient India. He was well conversant with the works of Viśālākṣha, Brihaspati and other writers on politics and commerce. A number of his comments on place-names are worthy of note. But two of the cryptic references may lend support to one or the other of the critics who work out the date of Kautilya. It is not known if any scholar has already touched upon the significance of the two words. They are :-(i) Kharapaṭa (खरपट) and (ii) ālaksāndraka (आलक्षान्द्रक).

The printed text reads the word as खरपट्टात्¹ and the English translator divided it into two words खर and पट्ट and meaning a procession on an ass. The word that follows खरपट्टात् is आगमयेत्, or आहरयेत् according to two different versions. The context where खरपट्ट occurs is defence against thieves. The Malayālam commentary, which is only a summary of Bhattasvāmin's commentary called Pratipadapanchikā, explains that the word Karavaṭa is the name of a work, presumably on the science of theft² and Dr. Ganapati Śāstri adopted

1. तस्योपकरणं प्रमाणं ग्रहरणं प्रचारणमवधारणं च खरपट्टादागमयेत् IV. 8.

2. Icchonna Upakaranādiga lellam Karavaṭattinirarṭka. (The upakaranas mentioned above may be known from Karavata. (Page 111 of our Ms.)

it in Sanskrit.¹ Kharapatta खरपट्ट appears to be a mistake for Karavata or Kharapata (खरपट्ट) the author of a treatise on theft. Mahendra vikramavarman testifies to the same fact in his Mattavilāsa.² In Chārudatta, a drama ascribed to Bhāsa, Sajjalaka, when he was about to begin his nefarious operations of theft bows unto Kharapata (कमः खरपट्टाय) (Tr. Edn. pp. 57), as the guardian deity of burglars.

In Śilappadikāram, a Tamil work probably of the 7th century A.D., description of the talents of burglars contains an allusion to the work of Kharapata (spelt in Tamil as Karavata கரவட)

மத்திரம் தெய்வமுந்தே நிமித்தம்
தத்திரமிடன கால்கருவிபெயர்
தெட்டுணன்றே பிழக்குடைமடபித்
இரவே பகலே பென்றிதண்டில்லை
கரவடம் கேட்பிலே புதலிடமிக்கை.

The context is that the deceitful goldsmith in the story accuses the hero, Kovilan, as having stolen the anklet and describes the eight kinds of knowledge by which burglary is committed according to the science of Kharapata, "whose practitioners carry out their schemes either in the day or in night and one who studies Kharapata finds nowhere immune from the tactics of a burglar." The eight kinds are *mantra*, *daiva* (spiritual), medicine, condition, operation, place, time and implements. In Kautalya, five modes of resisting or punishing the burglar are described as *upaharaṇa*, *pramāṇa*, *praharaṇa*, *pradhāraṇa*, *avadhāraṇa*, as detailed in the treatise of Kharapata. In Mricchakatika the four modes of effecting an entrance by breaking wooden or brick barriers are probably quoted from the same author. Kharapata is synonymous with the celebrated Karṇisuta or Mūladeva. His another name is Kalānkura. In the commentary on Vāsavadattā of Subandhu II on the word Kalānkura the quotation in which the synonyms of Mūladeva are given spells the name as Karavata.³ Probably either कवट or खरपट्ट is the correct form, as it occurs in Mattavilāsa and in the Malayālam copies of the Arthashastra and its commentaries. However, it may be strongly presumed that Kharapata is a proper name referring to the author of a work on theft and the word as used by Kauṭalya, may mean 'either from the author खरपट्ट or from the work खरपट्ट, where the author is used for the work by metonymy.

1. खरपट्टात् कर्तुं नाम प्रसिद्धाचार्यशास्त्रात् आगमयेत् अधीयीत ।

2. शाक्यमिश्रः— गमो बुद्धाय

कपाटी —नमः खरपट्टायिति वक्तव्यं, येन चोरशास्त्रं प्रणीतम् । (Page 15.)

3. कणक्षितः कवटो मूलदेवः कलङ्कुरः

Is सुरष्ट same as मूलदेव the celebrated *dharma* and *vita* alluded to by great poets such as by Śadraka in his *Padmaprābhṛtaka*, Bāṇa in his *Kādambarī*,² Dandin in his *Avantisundarī*, Subandhu in his

1. ततस्तद्वक्तृप्रतिपन्नः प्रतिप्रस्थाप्य दुष्पाञ्चलिकं कर्णपुत्रः सोपग्रहमिव मामुक्तवान्... । ततः सस्मितातुयाप्रसुक्तं मया “ममत्तु धूर्ताचार्यं किमिति त्वया दिवादीपप्रज्वालनं कियते... । अपि च तद्वात्मि मूलदेवस्यः सद्योऽहं नैनामप्रतापार्णमिन्वामि” । कर्णपुत्रोऽपि पाटलीपुत्राविरहात् सजन-दर्शनोत्सुको भूयमस्यस्य, एष देशदत्तासौम्यसंकल्पे मूलदेवे विपुलायमानादात्मनमवधारितमवगच्छन् प्रणयकुहः । कर्णपुत्रो विपुलमनुनेतुममिगतः ।

2. कर्णपुत्रकवेव सभिहितविपुलाचला. This is an attribute to Vinodhyāṭavi where the second meaning is that Karpisuta kept well both Vipulā and Achala. The former was one of his consorts. Achala is a city (modern Ellichpur) built by Mūladeva in the name of his friend.

In *Kādambarī* (pp. 11-12) (G. O. Mss. Library, Madras) the expression is thus commented upon :—

“कर्णपुत्रो नाम कश्चिज्ज्ञा । तस्य कथा चरितप्रबन्धः । तस्य विपुलाचलेति नायिकानामवेदः शङ्क इति तस्यास्मात्पुरुषः” (Palm leaf Ms., leaf No. 12b).

3. There are three references in Dandin's *Avantisundarī* :—

(a) In the prologue in praise of poets—

सनायपदता या देवदत्ताशया कृतिः । मूलदेवोदिता)

Devadattā was one of his consorts.

(b) सकलकितवसिष्ठान्तप्रपञ्चगूलेन मूलदेवेन सस्युरचलस्य इते निवेसितमचलपुरं नाम नासिक्य-भूमौ नगरम् etc. This passage occurs in the description of the ancestry of Dandin where he says that his Kausika ancestors moved from Ānandapura (in Gujarat) to Achalapura.

(c) सोऽद्भुतचयिन्यां समुद्रदत्तो नाम सार्धबाहपुत्रः । मे कलहकाङ्क्षावतेन कर्णपुत्रेण मूलदेवेन सस्यमासीत् । आसीच्च विधिवशादमुष्यतश्चमेह मदनसेनायां नाम गणिकादारिकाशामप्रतिसंहारैः सनःप्रसङ्गसिद्धः मदे सोऽस्मिन् कर्णपुत्रः समुद्रदत्ते समार्हर्तुरि प्रतिज्ञातं तदाराभिर्मर्चनम् ... etc.

The passage introduces the story of Samudradatta and his wife Nandayanī whom he married without the knowledge of his friend Mūladeva. For, the latter vowed before Samudradatta that he would carry away his wife because Samudradatta took away his *gaurāṅgī*. Mūladeva dug an underground passage to the house of Samudradatta and while he was absent he carried away his wife Nandayanī. He gave her a sleeping draught which affected her remembrance when she awoke. Mūladeva married her in the presence of his relatives. Samudradatta, on his return found his wife absent and instantly invaded the house of Mūladeva and carried Nandayanī back to his house. Mūladeva sued him for kidnapping. The King gave judgment in favour of Mūladeva who produced the evidence of marriage and Samudradatta was banished as he could not prove his marriage with Nandayanī. She escapes from Mūladeva and rejoins Samudradatta. The drama *Pushpadāśhitaka* begins from the exile of Samudradatta and ends in the sixth act with his reunion with Nandayanī and his son.

Vāsavadatta¹ and Budhasvāmin in his Brihat-Kathā-Sloka-sangraha² and a host of others ?³ The word Mūladeva occurs in Mahābhāṣya⁴ but whether it is used as a synonym of Karṇisuta is doubtful. In Daśa-kumāracharita Karṇisuta is referred to as the author of a treatise on theft as gathered from the context⁵ and from the commentaries on the word.⁶ In the prologue to Avantisundarikathā Dandin includes him among the early poets, earlier than Śādraka ascribing to him a work where Devadatta features as the heroine.⁷ In Kumārapāla-pratibodha, a Prakrit work, the story of Mūladeva and his consort Devadattā is vividly described. Achala is spoken of in it as his friend. We know from Padmaprabhritika of

1. कलाङ्कुर इव नगरमण्डनाः—कलाङ्कुरा is another name of मूलदेव. Nagara means Patalīputra. That Mūladeva was a long resident of Patalīputra is testified by other authors as well. cf. कौमुदीमहोत्सव—Act, V.

अहो तु खलु विट्प्रनाम्नार्चितकणपुत्रं कीर्तिस्तम्भालङ्कृतराजमार्गस्य कुसुमपूरवेशस्य परा श्रीः

2. Brihatkathā sloka sangraha XXII, 177.

अमर्षोऽपि किमर्षयि यदुज्जयिनो जनः । नाति सम्भायते धूर्तमूलदेवसमैरिति ॥

The French Editor's interpretation of मूलदेव meaning कंस is an error.

3. (a) Bhoja in his Srīngārāprakāśa Ch. XXVIII. “विदो मूलदेवः चान्देलचनस्य काष्ठाविशालोपाख्यानं ।”—मूलदेव brought about the marriage of चान्देलोचन in the story of चातुर्विंशोपाख्यान probably in Brihatkathā.

(b) Kshemendra in his Kalāvīlāsa makes Mūladeva the narrator of the story.

(c) Bhoja relates the story of मूलदेव and देवदत्ता in his prose romance शृङ्गारमञ्जरी Ch. IV. (Vide Jessalmere Catalogue pp. 55 under Srīngārāmanjari).

(d) In मूलदेवकथा of an unknown author, मूलदेव is spoken of as a राजपुत्र while in कथासरित्सागर (in विषमशीललम्बक) he marries a Brahmin girl in पाटलीपुत्र. In the Kathā his friend Vimalasīmha is referred to which is not corroborated in his story in the Kathāsaritsaṅgāra.

राजपुत्रो मूलदेवस्तलमूलं धियामभूत् ।

सधूर्तविधैकवनः कुपमानाथबान्धवः ॥

कूटवेष्टामधुरिपू रूपलावण्यमन्नाथः ।

R. L. Mitra's Catalogue Vol. X. pp. 125.

4. Mahābhāṣya—8-2-13.

5. Daśakumāra Charita, Ch. II. pp. 94.

“कर्णसुतप्रहिते पापि मतिमकरवत्”

6. पदचन्द्रिका । — कर्णसुतप्रहिते । कर्णसुतस्तेयशास्त्रकर्ता । ‘कर्णसुतः करटकः स्तेयशास्त्रस्य कारकः’ “इति वैजयन्ती । भूषणा — कर्णसुतः स्तेयशास्त्रप्रवर्तकः’ ‘कर्णसुतो मूलदेवो मूलमद्रः कलाङ्कुरः, इति हारावली. The quotations seem to be faulty in spelling and are not found so in the printed texts.

7. Vide *supra* foot note 3 (a) on page 43.

Śādraka that Devadattā was a hataera and his partner of love.¹ When did he live? He is decidedly older than Śādraka and probably than Patanjali also. But the date of Śādraka is still unsettled, his date varying from third century before Christ and to the first century A. D. The geneology given in स्कन्दपुराण will assign him to 150 B. C. And if Śādraka is identified with Vikramāditya or taken as his elder contemporary he can be assigned to the first century B. C. In Kathāsaritsāgara Māladeva is spoken of as a contemporary of Vikramāditya, who is also known as Vishamaśīla.² In the body of Mricchakatika Āryaka is qualified with the epithet Vishamaśīla³ which forms one of the grounds for the identity of Śādraka with Vikramāditya. The story of Śādraka given in Avantisundarī makes its hero a contemporary of Svāti one of the Āndhrabhṛṣṭya kings⁴ who ruled over Magadha and Ujjain. This fixes Śādraka somewhere about 120 B.C. At any rate Śādraka cannot be taken back to the days of Kauṭalya. It has to be assumed that Māladeva was very much older than Śādraka whose annals as *viṣa* and *dharma* were sung by the royal bard. There is a work called मूलदेवचरित mentioned in Rājendralal Mitra's catalogue⁵ which may throw more light on the life and age of Māladeva. Some scholars are inclined to think that Māladeva was a friend of Śādraka who appointed him as a governor under him. Māladeva as a governor, built the city of Achalapura (Ellichpur). Now if Māladeva was really a contemporary of Śādraka and he is identified with खरपट, the author of the aphorisms on theft, then arises the difficulty of bringing down the age of Kauṭalya. Another probability is that खरपट may not be मूलदेव. The text of Nighaṇṭu which

1. Padma-Prābhṛtaka—पदेवदत्तासुरतप्रतिविहितयौवनोत्सवस्य कर्षापुत्रस्य—

2. Vikramāditya and Vishamaśīla are identical *vide* Kathāsaritsāgara (Lambaka XVIII.)

3. मृच्छकटिका—

आर्यकः—मवेदोद्घोषानं न च विषमशीलैरधिगतम् "

Kalpadru of Kasava gives Vishamaśīla as a synonym of Vikramāditya:—

विक्रमादित्यपर्यायो महेन्द्रादिलसंभवः ।

असौ विषमशीलोऽपि साहसशुक्लः शकोचरः ॥

4. Śādrakakathā in Avantisundarī:—

(a) अपहृष्टं बन्धुदत्तोपजन्तपौरामुल्लयनीं, मण्डराव्यभिज्ञेन सातिनं महति युद्धे तमात्मसीन्ध-
बान्मःप्लुतप्रतिहस्तिमस्तको जीवग्राहमगहीव, जन्मगहीच etc.

(b) Avantisundarikathāsāra, IV. 177. p. 41.

स्वातिनाम्ना सहैवासौ बन्धुधे राजकुलना ।

कौटिल्यकहमारम्य सैरं वेरमयूचयोः ॥

5. See foot-note 11. (d) *supra*.

reads कर्णसुतः खरपटो मूलदेवः वृद्धाङ्गुरः may suggest the homonyms of Kārṇasuta indicating different persons. The inevitable conclusion from the foregoing remarks is that खरपट might be an older author than Chūṣakya ; or the composition of Artha-śāstra must be brought down to a later date, as 150 or 56 B. C. if Kharapaṭa and Mūladeva refer to one and the same person.

2. The second significant word that may have some bearing on the date of Kauṭalya's work is *āleksāndraka* a kind of coral. The corals are, according to Kauṭalya, of two kinds and their blemishes (*dṛśhas*) are again classified into two kinds.¹ The two kinds given by Kauṭalya, are *Āleksāndraka* and *Vaivalguka* according to the reading of the Buddhist commentator, Bhikshu Prabhumati. Bhattasvāmin as found in the only corrupt manuscript reads it as *Ālasāndraka*. Even in the Malayalam translation, which, as it was already asserted, is only a epitome of Bhattasvāmin's commentary, the same reading is found. For *Vaivalguka* Bhattasvāmin or his translator reads *Vaivarṇika* and comments as "that which grows on the coast of Yavanadvīpa called Vivarṇa and Alasandra he explains that it is produced on the sea-coast of Alasandra country in Barbara."² Bhikshu explains the former word as the product of the coast of Vivalgu an island of the Yavanas and *āleksāndraka* as the product of the country of Alaksāndra in Yavana country.³ Bhikshu reads differently in many places from the printed text; wherever it could be identified or collated with

1. "प्रवालं आलकन्दकं वैवर्णिकं च रत्नं पद्मरागं च करटगर्भमेषिकावर्जं "

(P. 78 Mys. Edn.) (P. 187 Vol. I. Triv. Edn.)

Bhattasvāmin thus comments :—

"प्रवालकं द्विवर्णं द्विदोषं च आह—प्रवालकमित्यादि । तत्रालकन्दो बवैरकूले समुद्रैक-
देशः तत्र जातं आलकन्दकं रत्नवर्णकं ; यवनद्वीपे विवर्णो नाम समुद्रैकदेशः तत्र भवं वैवर्णकं तत् पद्मराग-
पद्मवर्णम् । चकारात् रत्नं च भवति । करटं किमिभिरुपमसितं, गामयिका मध्ये स्थूला यष्टिः ।"

2. The Malayalam Commentary, a summary of Bhattasvāmin's, reads thus :—

"Ini pavalam chollindridu pavalattindu rapdu yoni, irapdu guṇa doṣam, rapdu varṇaṅga—ālasāndrakamāvidu parparakūlatti ālasāndrakam endridu samudrattil oru deśam, aṇḍe aṇḍāgindriṭhu, āmarappuvu nīṇam vaivarṇika-
menna.....vivarṇa mennithu samudrattil oru deśam adil udbhavam, chau vappu nīṇam chuvannirukkum " etc.

3. Bhikshu thus comments :—

"प्रवालकरत्नावयवमाह—अलकसान्द्रदेशभवमालकसान्द्रक रत्नं, विवर्णुके भवं वैवर्ण्युक्तं
तत्पद्मरागं द्विवर्णं प्रवालकं करटगर्भमेषिकावर्जमिति कमिजम्भमिव यदुर्भाष्यातमिव, यदि त्वेव तदोषद्वयवर्जं
सर्वप्रसस्तमिति रत्नं व्याख्यातम् ।

kindred treatises, Bhikshu's readings appear to be more authoritative and reliable.' Whatever that may be coral is agreed on all hands to have been produced somewhere in Yavanadvīpa and Barbara. Barbara may probably be identified with the north-eastern coast of Africa. Following the reading of Bhikshu one is tempted to say that Alaksāndra may be Alexandria or strip of Ionian coast which was under the domain of Alexander the Great. This Greek conqueror was an elder contemporary of Chandragupta and the mention of corals coming from some where of his extensive empire does not materially affect the date of Kauṭilya. There are evidences to show that trade was going on between Africa and Europe and India from time immemorial. But whether the country of Alexandria was called after Alexander the Great or after some other namesake who existed before him is not certain. The reading of Alaksāndra is probably a clerical error adopted from Bhattasvamin's commentary and it may be conjectured on some grounds that the present available text is what was used by that commentator also. Śankara and Mādhavamiśra (author of *Nayachandrikā*) read the text differently in various places but Bhikshu gives the greatest number of variations. Their commentaries on the particular portion are not available.

In conclusion the two words *सुरपट* and *अलुप्तान्द्रक* possess some significance and importance in determining the date of Kauṭilya.

II

THE YAVANAS AND THE FLYING MACHINES.

The *Yavanas* is an Indian name applied to the Ionians, the Greeks and Greeco-Bactrians and much later to all foreigners. There are three references so far as can be culled in Sanskrit literature crediting Yavanas with the use of *vimānas* (flying machines). In *Rāmāyaṇa*, *Mahābhārata* and *Bṛhatkathā* the use of aerial chariots is spoken of as of common occurrence. How they were manufactured and what their various forms were are not described any where in the available Sanskrit literature. A number of Sanskrit works dealing with the science and art, often quoted in the literature, have perished. Dandin mentions three such authors of extensive works viz., Brahma, Indra and Parāśara. Bhāṣadeva in his *Samarāṅgaśāstradhārīya*

1. For example in the next line of the text Bhikshu reads "सातनं रक्तं", instead of *तौरुप्यं* of the printed text and that of Bhattasvamin. Bhikshu reads कौकुमकं च— कुकुमपर्वतमवमपि । Regarding 'agaru' instead of 'dongakam' (Mys. Edn. Bhikshu reads वाहकम् and explains वहदेवमवम्. For *श्यामन्तमवम्* श्यामन्तम्—the printed text reads श्यामम् etc.

explains in two verses the construction and form of the machines.¹ It may be inferred that mercurial vapour plays some important part in lifting up the machine and its condensation for its descent. It is not known how the directing controls were set for operation. The art fell into disuse, as Dandin asserts, on account of the inherent danger and the decay of the times.²

Of the three references spoken of, the first occurs in Bāṇa's Harshacharita³ where a Yavana carried away an Indian prince in an aerial chariot and stranded him somewhere as an act of vengeance for the deep offence the prince committed against him.

The second reference is in Brihatkathā-slokaśāṅgraha of Budhasvāmin where an Indian architect having learnt the art from a Yavana constructed a flying machine and used it for his own and his King's pleasure.⁴

The third reference is by Dandin in his Avantisundarī.⁵ This throws much light on the invention and the use of various machinery

1. "युष्माद्वयान्तु महेन्द्रपराशरप्रतिप्रणीतशास्त्रद्वयेवेदिनां कियदिवैतस्मिन्निपुणम् "

Lalitālaya, the great architect when his friends praised him in the presence of Dandin gives utterance to the above expression referring to Dandin's erudition.

2. Samarāṅgaṇa-Sātradharmyam Ch. XXXI. pp. 177. Vol. I,

"लघुदासगयं महाविहङ्गं रत्नसिद्धततुं विधायतस्य ।

उदरे रसयन्महादधीत ज्वलनोद्गारमथोज्ज्वल्य चाम्पिपूर्णम् ॥"

तवारुहः पुरुषस्तस्य पक्षद्वन्द्वोवालयोन्मिश्रितेनाभिलेन ।

सुसत्त्वान्तःपारदस्यास्य शतशः पितं कुर्वन्मन्दरे याति द्रुम् ॥

अथः कपालाहितमन्तवहिं प्रतप्ततल्लुम्बसुखा गुणेन ।

ज्योन्तोः शठित्वाभरणसमेति सन्ततगजैरसराजकृतशः ॥"

3. "अस्ति किञ्चित् विज्ञानम् । — अवसिता एव सर्वे नित्यप्रमादशैथिल्याभ्यां, यतः अथ तु. एवं-प्रयोगलोपोऽपि विस्मयाय लोकस्य." Lalitālaya refers in this passage to the decay of the inventions of the architect.

4. Bāṇa's Harsha-charita. Kāvya-mālā Edn. pp. 199.

"आश्चर्यकुतूहली च चण्डीपतिर्दण्डीपनतन्वननिर्मितेन नमस्तलयापिना यन्त्रयानेन अनीयत ज्ञापि ।"

5. Budhasvamin's Brihatkathā-Slokaśāṅgraha, pp. 66. V. 199.

"चतुर्विधाणि जानीमो वयं यन्त्राणि तयथा ।

जलाश्मपासुयन्त्राणि काण्डराशिकृतानि च ।

आकाशयन्त्राणि पुनर्यवनाः किल जानते "

6. Avantī-sundarī-kathā — I. vol. 30 line, 4.

कल्पशुक्लकियाविस्मापितदुर्जयस्य मान्धातुनाम्नः स्वपतेः प्रशस्तवास्तुशास्त्रार्थसारसामस्य-संहारोन्मीलित प्रयोगतन्त्र(वास्तुविस्तार)कुशलः बण्णवतिप्रासादविधिविशारदो, यानासनशयनादि-मानाविकल्प(कल्प)नापटुः स्थिरचरधातुपञ्जरभ्यामिश्रसंज्ञानां यन्त्रविधानां यन्त्राणा-मद्वितीयप्रयोक्ता षट्सिद्धदाचार्यगुणैरलङ्कृतो ललितालम्बनामा समस्तद्वन्द्वद्वौ वर्षिकी तक्षकपक्षप्रतीक्यः

for war or pleasure. The whole quotation may be perused with interest. The corresponding line in *Avantisundarī-kathāsāra* declares that *Lalitālaya* prepared wonderful machines and *Avantisundarikathā* relates that *Māndhatri*, the father of *Lalitālaya*, actually constructed *Vimānas* and ranks him above the *Yavānas*. All the three manuscripts of *Avantisundarikathā* read as *Yavānas* but they are unhappily very faulty in spelling in a number of places. Even supposing *Yavānas* to be the form used by *Dandin* we are not far wrong in identifying *Yavāna* with the word *Ionian* for the second vowel in the Greek word seems to be long. Thus *Yavāna* may be an older form of *Yavana*.

Incidentally, it may be mentioned that the construction of war machinery advanced to a high degree even in the 5th or the 6th century A.D. *Dandin* describes a machine which is capable of discharging shafts as large as pounding rods (*gustak*), which hit *simultaneously* against the foreheads of a number of elephants. This appears to be the invention of *Lalitālaya*. This may be a fore-runner of the powerful modern machine-gun. Machine-soldiers as exhibited at the military display in the quotation seem to go in advance of modern inventions.

Dandin classifies military machinery into six kinds:—*chara* (moving), *shitha* (fixed at a place), *dhava* (flying), *dvīpa* (floating and diving), *jvara* (burning) and *vyāmītra* (combinations of the above five.)

(१) इति यद्यं संस्कृतस्य तिरम्येय विरचितान्त्रिलिखितैर्दण्डिर्दिष्टायां भूमावुपाविशत् । तदेवपि तस्मिन् विस्मयस्पृष्टो जनस्यायं किल यन्त्रपुरीषं द्वन्द्वैः द्वारि युद्धमर्हन्मादक्षितवान्, जैन किलालीम् एकजलधराजलजलदन्तुरमन्तरिक्षं कृतम् एव किल यन्त्रमयमिन्द्रजालकं कृतवान्, एव किल संख्येयसंस्पर्शा युगपदेव भिनचि शत्रुहस्तानां मस्तकस्थलानि घुसलमायामिरिपुभिः, अमुना किल द्रक्षिमाणया सुदृक्धारितगुणनिबद्धम्, अथ किल पिशा यवानान्यतिक्रान्तेषु क्षुधितोऽयमिति यन्त्रेणामि-
धावितम्, अयं ततोऽप्यधिकः किलेवेवमासन्विकसितकुतुहलः प्रलापाः । प्रशान्ते च कलकले स दम्बिनमवादीत्—अस्ति किञ्चित् विज्ञान्यन्यदनादि एव सर्वे नित्यप्रमादवैधिन्याभ्यां विस्वातिशयः,
यतोऽथलेवं प्रयोगलेवोऽपि विस्मयायं लोकस्य । युष्मादृशां तु मध्येन्द्रपराधरप्रशतिप्रणीतवाङ्म-
हदस्त्रोदितां कियदिवैतस्मिन्पुण्यं

Sūdraka though one of the historical kings who ruled over *Ujjain* became the hero of a number of semi-legendary tales told by a number of poets in various languages. It is an irony of fate that every work which related his adventures in whatever language it was sung, has become extinct. In each language annals of *Sūdraka* held its own rank. *Lalitālaya's* *Tamīl Sūdraka-charitam* (650 A.D.), *Kshemendra's* *Sudrakarajacharita* in *Telugu*, (1100 A.D.), *Gopavarman's* *Sudrakam* in *Kanarese* (950 A.D.), *Panchasikha's* *Sūdrakakathā* in *Prakrit*, *Vikrānta-Sudraka* (a drama in *Sanskrit*), and *Rāmīla* and *Somīla's* *Sudrakakathā* (contemporaneous with *Sūdraka*) have all shared the same fate.

Śukranītisāra, a compendium of Arthasāstra by Uśanas gives details for the manufacture of fire-arms and other destructive machines. The work of Uśanas is not available now. Large extracts from it for the manufacture of various military instruments are given in Lakṣhaṣaprakāśa and they throw much light on the welding of iron or steel for making instruments of war. Vaiśampāyana in his Nītiprakāśikā deals with the same art. In Daivajñāvilāsa, an encyclopædia of arts and sciences, a chapter deals with the military arms and as its author belongs to the fifteenth century he might have been subjected to the western influence. In वसुधैव one chapter completely deals with the various queer implements of war. Kothandamaṇḍana, Rājaviṇaya, Kothaḍachāturbhujā, which are now available, and Īśānaśamhitā, Paraśurāmaśamhitā and the original Dhanurveda with Bhāṣhya by Śāṇḍilya which are now extinct are authoritative treatises on arms. The summary of the original Dhanurveda is given in Vāyupurāṇa, in Abhilāṣitārthachintāmaṇi of Someśvara in Basava's Sivatatvaratnākara and Hariharachaturanga.



SINGABHUPALA—His date.

M. DORASWAMAYYA, B. A.

Rasārṇava-sudhākara, a work on dramaturgy in Sanskrit, is attributed to Sarvajña Singabhupala of Recharla family, King of Rāchagiri in H. E. H. The Nizam's Dominions. The present rulers of Bobbili, Venkatagiri and Kollapuram (in H. E. H. Nizam's Dominions) are the descendants of this great king. The rulers of Rāchagiri were direct subordinates and military commanders under the Kākatiya kings notably under Gaṇapati-deva, Rudramāmbā and Pratāparudra II. After the disruption of the Kākatiya kingdom by the Muhammadans in the middle of the fourteenth century the empire lost its unity and different chiefs set up kingdoms of their own. The Muhammadan conquerors could not or would not set up an empire over the defeated Hindu kingdoms. Their first expedition was against Warangal and Dōrasamudra, the capital of the Ballālas. From the inscriptions available in the fort of Warangal a few Muhammadan governors seem to have held sway over it and its immediate vicinity.¹ The regular Muhammadan government over Warangal dates from 1450 A.D., and continues till to-day. For a full century after 1340 A.D., the Muhammadan invaders could not dislodge the various feudal lords under the old Kākatiya empire from their minor capitals. Among them may be classed the Reddi and Velama families of military power. The former ruled at Kondavīdu in Guntur district south of Kistna while the latter ruled at Rāchagiri.² The power of these two kingdoms practically vanished from their territories from about 1500 A. D. These two families were great patrons of Sanskrit and Telugu literatures. Prominent among these were Sarvajña Singabhupala of Recharla family and Pedakomati Vema among the Reddi rulers.

On close examination of the literary productions of many a royal bard one is compelled to doubt their real authorship. The suspicions are sometimes confirmed with sound proofs but

1. Some of these governors were forced converts from Hinduism, as for example, Chitābkhān, the patron of the poet Dharmanna, the author of Chitrabhāratamu in Telugu. Chitābkhān was a contemporary of Krishnaraya and Achyutaraya of Vijayanagar.

2. Rasārṇava-sudhākara

राजा स राजाचलनामधेयाऽयस्य वंशजमराजधानीम् ।

सर्ता च रक्षामसर्ता च शिक्षा न्यायादुरोधादनुसन्दधार ॥

more often they remain so on the slender basis of style. For instance Rāmābhyudaya attributed to Sālvaguṇḍa Narasimha was really the work of Śṣādrinātha, a poet of the Pīṇḍima family.¹ Mahanātaka-sūkti-sudhānidhi a compilation, is attributed to Immaḍi Devarāya though it is the work of the same Śṣādrinātha. If thought and expression of work can betray its author, then the works of Krishnadevarāya do not escape the suspicion that they are only grafted to his name. For, in Āmuktamālyadā we find the expression of a Tāmilian Vaiṣṇava whose short stay in the Telugu country could not secure him full command over Telugu idiom. On the other hand in Jāmbavatī-kalyāṇa² one finds the undisguised hand of a Śaiva brahmin as its author. Even Bhojadeva, whose learning is vouchsafed by the encomiums his contemporary kings and poets paid him is not above such accusation. The first verse in his Sringāraprakāśa³ is found quoted in Saduktikarṇāmirta under Chittapa, the famous poet of his court.⁴ Examples of this kind are numerous. Siṅgabhapala may be brought under the same category: His court poet Viśveśvara, an erudite scholar and poet amply helped him in his works if not wrote everything for him.

Viśveśvara is the author of many works,⁵ some of which were dedicated to his patron. Quite recently Kuvalayaśaṭṭi or Ratna-pāñchalikā, a *maṭiḥā* in four acts under the authorship of Siṅgabha-

1. The following quotations from Rāmābhyudaya may be interesting :—

इत्सुदाकवर्मसादकवितासिंहसनाभ्यासिनः
 शृंगीसीसरगण्डयुण्डविभोः क्षमाकण्टकोत्सृष्टिनः ।
 विष्णोः श्रीनरसिंहविग्रहपुतो मानोमिसैतौ कृतौ
 श्रीरामाभ्युदयेज्ज कान्यतिलके सगौञ्जलपञ्चमः ॥

and the poet or one interested in him cryptically added to the above verse:—

शोभादीन्द्रं कवीन्द्रं अक्वकट्टरट्टुण्डिभं सार्वभौमं
 प्रातुत्तान्नामिरामा नवनवकवितामाजर्नं राजनाथात् ।
 तत्सर्वस्मिन्मयातिक्रमविषयमहानाटकस्याग्रजाते
 कावे सगौ मिसगौञ्जलरसविलसत्पञ्चमोऽयं जगाम ॥

2. It is a Sanskrit drama in five acts by Krishnadevarāya. (G. O. Mas. Library.)

3. अञ्जलिमेतुलमलम्बधरोपशुद्धमप्राप्तचुम्बनमवीक्षितवङ्गकान्ति ।

कान्ताविमिब्रवपुषः कृतविप्रलम्भसंभोगसख्यमिव पातु वयुः पुरारेः ॥

4. भोजधिरपविन्द्गप्रसूतिमिः ... etc. Subhashitaratna-bhāṇḍāgāra pp. 35 and 65.

5. (a) आनन्दकोद्यप्रहसनम् (b) कृत्याकन्दलः (c) अभिरामराघवम् (d) वीरानन्दम् (e) वीरमद्रविजृम्भणम् (f) महेश्वरानन्दम् (g) अम्बोकराघवम् (h) कन्दर्पसम्भवः (i) राजपाञ्चालिका.

pāla was discovered in Travancore.¹ In Ratnapāñchalikā, the Sātradhāra says—

“अहो साहसमार्यस्य श्रीसिद्धधरणीपतेः ।

श्लाघायै यस्य सन्नद्धा विश्वेश्वरसरस्वती ॥”

This hints that Viśveśvara is its real author. In Rasārṇavasudhākara Singabhūpāla mentions Kāndarpasambhava as a work of his own.² But in Chamaṭkārachandrikā, composed by Viśveśvara himself a verse is quoted as his own from Kāndarpasambhava. A number of works attributed to Singabhūpāla and Viśveśvara are now extinct. In Chamaṭkārachandrikā Viśveśvara frequently quotes Rasārṇavasudhākara and hence the former is a later production than the latter.

The date of Singabhūpāla who wrote Rasārṇavasudhākara can fairly be fixed if not very accurately. The critics in the history of the Telugu literature generally take that he was the monarch to whom Srinātha, a great Telugu poet, was sent as an ambassador. Srinātha lived between 1375-1460 A.D., or even a decade later on both sides. He was the protégé of the court of Pedakomati Vemabhūpa of Konḍavidu dynasty. Till 1415 A.D., Srinātha was enjoying the honours of the poet laureate under Vema. During the latter part of his life Srinātha seems to have been sent to Singabhūpāla as an ambassador.³ The Telugu critics frequently assert that Singabhūpāla

1. It deals in four acts the loves of Sri Krishna. The benign Government of Travancore propose to bring it out in their invaluable series under the able editorship of Brahmaśrī K. Sambasiva Sastri. रत्नपाञ्चालिका otherwise called कुण्डलपावली was exhibited for the first time in the वसन्तपालोत्सव (probably in the month of May) of प्रसन्नगोपालदेव the guardian deity of राजसैलानिधाननगरी (that is Rāchagiri the capital of Singabhūpāla).

2. Cf. Rasārṇavasudhākara, Tr. Edn. p. 151..

दर्शनेनयद्या—कन्दर्पसम्भवे ममैव—

उमे तदानीमुमयोस्तुषिते कटुष्णनिश्वासचरिष्युकेन ।

एकीकरिष्यद्गुरुरागं शिल्पी रागोष्मयैवल्लवपामनीषैद् ॥

Also in Chamaṭkāra-chandrikā (Ms., G. O. Mss., Library. Page 66.)

(पाक विवेकः) तथा च ममैव कन्दर्पसम्भवे—विशेष लक्ष्मीनिर्दिष्टैर्नृपाभिः प्रसेदवाततपसा-क्षिपन्ती । जगोप देवोपि न रोमहर्षं जगन्निवाताहलिकैतवेन ॥

3. Many instances are on record of poets being sent as ambassadors among which we may mention :—

(i) Kalidāsa, who was sent by Vikramāditya to the court of Kuntaleśvara (probably Pravaraśeṇa), forms the subject of the work Kuntaleśvaradantya.

(ii) Tikkana, the great Telugu poet, was sent to the court of Kākatīya Gaṇapatiḍeṇa by his King Manumasiddhi to cement the strained relations between their kingdoms.

who honoured Srinātha was the author of Rasārṇavasudhākara and the geneologies quoted in support of their statement are of later date and must be erroneous. Singabhūpāla the royal author cannot be brought to any date later than 1370 A.D., as we shall show presently.

Rasārṇavasudhākara is older than Chamatkārachandrikā as the former is often found quoted in the latter. In Alankārasudhānidhi of Bhoganātha¹, verses illustrating *chakrabandha* were quoted as examples, from Māgha and Chamatkārachandrikā.² Hence this work must have been written a decade or two before Alankārasudhānidhi, at least before 1370 A.D. Hence we may safely say that Singabhūpāla the author of Rasārṇavasudhākara must have lived before 1370 A.D.

1. Bhoganātha is the elder brother of Vidyāranya, the great minister of the Vijayanagar empire. Alankārasudhānidhi was written during the reign of Harihara II (1380) of Vijayanagar. Viśvesvara, appears to be a scion of the Vidyāranya family from the author's geneology given in Alankāra-sudhā-nidhi and of the same Bhāradvāja gotra, and this with his great learning has commanded an honorific mention in Bhoganātha's work.

2. तस्माच्चदिशविलासि विभुना तिम्रानुहारभिया
विशामक्षणविश्वरत्नमयताकल्पं यशोज्योतिषाम् ।
विद्वत्कान्तिं मुरापहयविश्वदाविर्भूतकृत्स्नागमा
मान्धाता न च तद्विशेषविदुषा याति द्विषां शोषमाम् (?) ॥

Third round reads चनत्कारज्योत्स्ना, seventh round reads विश्वपति कवि and the ninth round reads सिद्धप्रभुवन्द्यः

A REPLY TO SOME OF THE CRITICISMS OF Dr. THIBAUT ON SANKARA'S INTERPETATION OF THE SUTRAS OF BADARAYANA

BY

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It is a well-known fact that this ancient land of India was inhabited by people, whose minds were engaged in discovering means for the complete annihilation of the pains inherent in the state of *samsara* or mundane existence and as a result of their search for the truth the following six *darsanas* or schools of thought were founded.

- (1) Vaisheshika system by Kanāda
- (2) Nyāya by Gautama
- (3) Sāṅkhya by Kapila
- (4) The Yoga system by Patanjali
- (5) The Purva Mimāṃsa by Jaimini
- (6) The Vedanta or Uttara Mimāṃsā by Bādarāyana or Vyāsa

The tenets of these systems have been recorded by their founders in short-terse sentences called aphorisms or *Sūtras* which were commented upon by subsequent writers. Of these six *Darśanas*, it is the *Vedanta*, which can be called a philosophy in the strict sense of the word, the rest useful in their own way to the correct understanding of the Vedanta.

The Vaisheshika, Nyāya and Mimamsa systems help the student of Vedanta by training his mind to follow the subtle argumentations employed in the Vedanta and the Yoga and Sankhya systems by helping the aspirant to restrain the activities of the mind and bringing it under control, which is quite necessary for an intuitional knowledge of *ātman*.

The six *darśanas* are briefly described as follows :—

I. *The Vaisheshika System*.—This school believes in the atomic theory of the Universe and in the existence of a personal creator who sets the atoms in motion. The *world* consists of substances, qualities and motion etc. The human soul is also a substance possessing the attribute intelligence as also *Isvara* (God) possessing the attributes of Omnipotence and the like. The instruments of knowledge are direct perception and inference only, analogy and

verbal testimony being included in the inference. Purushārtha, the end and aim of life is attained when the sum of miseries in the soul are destroyed once for all.

II. *The Nyāya by Gautama*.—He like Kaṇāda thinks that the world of experience is real but enumerates different categories, a correct understanding of which, carried on by careful analysis with the help of proper instruments of knowledge points out the way to right conduct leading to liberation. The instruments of knowledge are the same as those in the Vaiseshika systems with analogy and verbal testimony as independent Pramānas.

III. *The Sāṅkhya System of Kapila*.—Kapila introduced a complete change by dividing the whole universe into two categories the self and not self (Puruṣa and Prakṛiti). Puruṣa according to him is a simple centre of consciousness and an unaffected witness to the whole phenomenon. Prakṛiti evolves into Mahat, Ahankara etc., ending finally with elements which make up the universe. He also admits a plurality of Puruṣas like Kaṇāda and Gautama to reconcile the variety in experience. The *buddhi* passed out to external objects and takes the form of the thing to which it relates. Puruṣa, who is near *buddhi*, takes these reflections in *buddhi* as affecting himself and feels happy or miserable. When through proper instruction, one learns that this identification of *Puruṣa* with *Buddhi* is false, one is at once freed from the troubles of mundane existence. Here it is noteworthy that Kapila, very nearly approached the Adhyāsa of the Vedāntins by admitting that the self unassociated, identifying with *Buddhi* undergoes *Samsara*. There is no place for a personal creator in this system. The service Kapila rendered to the cause of Philosophy is that he made the *subjective thought*, the proper centre of philosophic research which culminated in the all illuminating land marks of Advaita.

IV. *The System of Yoga by Patanjali*.—His main aim is like that of Kapila to bring the mind to pure *Satvic* condition. He sets forth certain rules for bringing about this end and incidentally explained certain circumstances pertaining to the occult powers which are still unknown to modern science. Like Gautama, he believed in a Personal God, to whom, however he gives no part in the evolution of nature.

V. *Purva Mīmāṃsā by Jaimini*.—This is the orthodox school of interpretation of ceremonials, which bring up the desired happiness (Swarga) by strictly carrying out all the Vedic injunctions. All the schools of thought differed from this.

VI, *Vedānta by Bādarāyana*.—This system expounds the nature and relation between the Paramātman, the individual self and the world of experience as set forth in the Upanishad portion of the Veda. The *Sūtras of Vyāsa*, which set forth the above views in a systematic and logical way have been commented upon by various teachers, among whom Sree Śāṅkara, Ramanuja and Madhva are prominent. Sree Śāṅkara advocating pure monism, Rāmānuja qualified monism, and Madhva pure dualism. In this article, a summary of the tenets of pure Advaita of Śāṅkara and of the qualified Advaita of Rāmānuja is given so as to enable one to have a general idea of the two systems before trying to answer the criticisms of Dr. Thibaut, who translated the commentaries of Śāṅkara and Rāmānuja on the Vedānta Sūtras criticising the commentary of Sree Śāṅkara in his lengthy introduction to the above work.

Dr. Thibaut in his lengthy introduction to his translation of the Commentaries of Śāṅkara on the Brahma Sūtras, criticises the views of Śāṅkara and shows valid reasons, as he thinks, to reject the views of Śāṅkara and adopt those propounded by Rāmānuja in his Commentary to the Brahma Sūtras. Some of the criticisms, have been already answered by Professor K. Sundararama Iyer in his introduction to the Vedāntasāra. Such of those as have not been answered by him are here taken up for refutation. To enable an intelligent grasp of the criticisms and their answers, a synopsis is given of the leading tenets of the Viśiṣṭadvaita system of Rāmānuja side by side with those of the Advaita system of Śāṅkara.

The Upanishadic doctrine as embodied in the Brahma Sūtras and as interpreted later on by Śāṅkara is as follows :—

Whatever is, is in reality only one. There truly exists only one Universal Being called Brahman or Paramātman, the highest self. This Being is of an absolutely homogeneous nature. It is pure being, pure intelligence or thought (Chaitanyam). Intelligence is not to be predicted as an attribute of Brahman, but constitutes its essence. It is absolutely devoid of all qualities. Whatever qualities are conceivable can only be denied of it. It is nothing but the absolute Being exists, the question naturally arises whence all the appearance of this world by which we are surrounded and in which we ourselves exist as individual beings? The answer is that the Brahman is associated with a power called variously Māyā, Avidyā, Avyākṛta, Prakṛti and so on, to which the appearance of this world in entirety is due. This power cannot be called "being" (*Sat*) in the sense in which Brahman is said to be so, nor "non-being" (*Asat*) just like the horns of the hare, in the strict sense of

the word. It is something different from the two (*Sadasadvilakṣaṇam*), something susceptible to destruction on the advent of true knowledge. It is in fact a principle of illusion, the indefinable cause of the Universe, comprehending the individual existences. Brahman is able to project the appearance of the world in the same way as a magician is enabled by his incomprehensible magic power to produce illusory appearances of animate and inanimate beings. *Māyā*, thus constitutes the *Upādāna*, the material cause of the world or, to put it more accurately, it is *Brahman* and *Māyā*, which form the material cause of the world. In this latter state, it is called *Īśvara*, *Māyā* under the influence of *Īśvara* evolves itself gradually into all individual existences, characterised by name and form, of which the world consists. From it, there springs in due succession the vehicles of *Jīvas*. In all these individual forms of existence, the one Homogeneous Brahman is present, but owing to different adjuncts or *Upādhis* into which *Māyā* evolved itself, it appears to be broken up as it were into so many individual souls or sentient beings, called *Jīvas*. What is real in each *Jīva* is the universal Brahman itself and what separates one from another is what constitutes the aggregate of individualising bodily organs and mental functions which are unreal, being the product of *Māyā*. Thus the phenomenal world, or the world of our experience which is nothing but *name, form* and *action* consists of a number of individual souls with specific cognitions and volitions and of the external objects with which these cognitions and volitions are concerned. Neither the cognitions nor the world can be said to be real, for both are the products of *Māyā*. In this connection it has to be clearly understood that Advaita doctrine does not, as it is generally supposed by some opponents of that system, approve of the doctrine of *Vijñānavāda*, the pure idealism of the *Yogācāras*—a section of Buddhist philosophers. Their tenets have been fully and ably refuted by *Bādarāyaṇa* and *Śaṅkara*, his commentator in Sutra 27, pāda VI of the *Brahma Sūtras*.

“ नाभाव उपलब्धे: ”

The *Vijñāna Vādins* do not condescend to admit the existence of the external world with which we are confronted at every step but say that they have no existence at all. What is, is only the internal thought which through illusion appears to exist outside. But according to *Śaṅkara*, the external world, corresponding to our internal thoughts and volitions do exist, though not in the strict sense of the word like Brahman. The soul, not initiated into the truths of Vedānta by a proper *Guru* is unable to go beyond *Māyā*.

which like a veil hides its Brahmaic nature. Instead of recognising itself as Brahman, it identifies itself with the aggregates of the body and senses which are the product of *Māyā*. The soul, which in reality, is pure intelligence, non-active, and infinite, thus becomes limited in extent, limited in knowledge and power and appears as an agent and enjoyer. Through good and bad actions, it binds itself and undergoes a series of births and deaths, enjoying pleasure and pain allotted to it by the Lord or *Īwara* according to its merits and demerits. The Lord endows each soul with a body to reap the fruits of its *Prārabdhakarma*. The *Īwara* at the end of each cycle involves the whole material world into the unmanifested *Māyā* out of which it was evolved at the beginning of creation and the individual souls, for the time being, free from external *Upādhis*, lie in deep sleep as it were. This current of births and deaths is kept up from eternity to eternity as the store of unexhausted *Karma* of the *Jīvas* lasts. The means of escaping from this endless *Samsāra* are furnished by the Vedas. The *Karmabhāṇḍa* and *Upāsanā* portions of the Vedānta prepare the aspirant for liberation by purifying his mind of its defects, such as desires and aversions and unsteadiness and make him fit to receive the knowledge of the one Brahman which alone completely removes the ignorance, the root of all *Samsāra*. By a strict observance of the obligatory duties enjoined in the *Karmabhāṇḍa* without attachment to their results and without egoism, the aspirant gets a disgust for all perishable enjoyments of this and other worlds and a firm desire to know the *Eternal*.

प्रत्यग्विदिषासिद्धयै वेदानुवचनादिकम् ।

ब्रह्मवाप्त्यै तु तस्यागं ईप्सन्तीति श्रुतेर्वैकृत ॥

Vide Vartika.

The study of Veda etc., is intended to create a desire for the knowledge of self. But for the attainment of Brahman, a complete renunciation is necessary according to *Śruti*. The same author in his *Naishkarmyasiddhi* states.

प्रत्यक्प्रवणतां बुद्धेः कर्माण्युत्पाद्य शुद्धितः ।

कृतार्थान्विस्तमायान्ति प्रावृडन्तो घना इव ॥

"Karmas after directing the mind of the aspirant towards the knowledge of the individual soul disappear like the clouds after a good shower, feeling satisfied that they have completed their work." So also Vāsudeva, in his *Bhagavadgītā*.

"आरुरुक्षोर्मुनेर्योगं कर्म कारणमुच्यते"

"To one desirous of ascending the Yoga, karma is the cause." By pious meditation on Īwara, the conditioned Brahman as enjoined in the *Upāsana* portion of the Vedānta, the aspirant is freed from the defects of *Vikshepa* or unsteadiness of mind. Through the purification and steadiness of mind, caused by the observance of obligatory duties and meditation of the Lord the *Karma* and *Upāsana* Kāṇḍās of the Veda indirectly help the aspirant to a knowledge of Brahman which is the end and aim of the whole Veda. Refer the Vārtika of Suresvara.

ब्रह्मविद्याधिकारेऽस्मिन् यावत्किंचिदुपासनम् ।

ब्रह्मविद्योत्थितफलं तत्सर्वमिति निर्विशेत् ॥

उपासनानां सर्वेषां ऐकात्मज्ञाननिष्ठता ।

ब्रह्मविद्याधिकारत्वादित्येतदधुनोच्यते ॥

If *Upāsana*s have no independant fruits of their own, it may be objected that those passages wherein definite fruits for meditation are mentioned, such as,

स यदि पितृलोककामो भवति.

If he (*Daharōpāsaka*) 'desires *pitrloka* he gets it by mere *Samkalpa* or will' will be purportless. To this the answer that those specified fruits may also accrue to the aspirant according to "*Gōḍḥana Nyāya*" or the rule according to the 'milking pot.' Refer the Vārtika of Suresvara.

गोदोहनादिवद्विद्यादेतत्सर्वमुपासनम्

"Know all *Upāsana*s are of " *Gōḍḥana nyāya*." The *Jñāna kāṇḍa* of the Veda, by teaching the complete identity of the individual soul and *Paramātman* destroys the ignorance, the cause of all suffering and the aspirant obtains liberation while still on earth.

" विमुक्तश्च विमुच्यते ब्रह्मैव सन्न ब्रह्माप्येति "

"Being freed already he is freed" "Being Brahman, he becomes Brahman." This is the real liberation according to Advaita.

According to Rāmānuja, the teaching of the Upanishads, as embodied in the *Brahma Sūtras* is as follows :—

There exists only One, all embracing Being called Brahman or the Highest Self or Lord. This Being is not devoid of all attributes but rather endowed with all imaginable good qualities. It is not intelligence in essence as Śankara calls it, but has intelligence as

its attribute. He is all pervading, all-powerful, all-knowing and all-merciful. His nature is opposite to all evil. Everything is contained in Him. According to Rāmānuja, everything contained in the Lord has got a claim to absolute reality of one and the same kind and never resolves into Brahman. The world of experience and the souls of different classes and degrees are essential real constituents of Brahman's nature. Matter and Soul in the terminology of Rāmānuja are bodies of the Lord, the various modes or *prākāras* through which he expresses himself. The several modifications of matter and the different souls stand in the same relation to the Lord as the animal or vegetable body stands in relation to individual souls. They are his *śeṣabhūta* entirely dependent and subservient to him. The Lord as *Antaryāmin* pervades and rules everything. His fundamental text to prove the above statement is the whole of the "*Antaryāmi Brāhmaṇa*" of the "*Bṛhadāraṇyakoṇishad*." It is with the help of this Śruti that Rāmānuja has reconciled those passages in the Śruti which treat of the unity of the Individual Soul and *Paramātmān*. The matter with its various modifications and the individual souls have two different periodical changes called the 'subtle' and 'gross' states. The former is called the '*kāraṇa*' or 'causal state' and the latter the '*kāryāvasthā*.' The matter in the first state also called *Prajaya* is involved—*Avyākṛta*—(i.e.) devoid of all those qualities by which it is ordinarily known. The individual soul in that condition being unattached to material bodies, though intelligence by nature, has its knowledge—its attribute but not nature—in a state of contraction or '*Saṅkōcha*' or 'non-manifestation.' Brahman, associated with matter and individual souls described above is said to be in its causal condition. All these passages in the Śruti such as 'existence alone my dear, was all this at the beginning' (सदेव सोम्य इदमग्र आसीत्) speak of Brahman in this condition. According to Rāmānuja, Brahman in that condition is not a homogeneous one as Śankara calls it but a heterogeneous whole containing within itself souls in a germinal condition; but being very subtle, their existence is ignored by the Śruti when it states 'existence alone was all this, without a second.' When the *Prajaya* comes to an end and the second state begins, the Lord or *Īśvara* creates the *Jivas* and the world as manifested out of sport. Primary unevolved matter passes out to its other conditions, it becomes gross, assumes tangibility, visibility and other attributes experienced in the manifested world. At the same time the individual souls connect themselves with bodies corresponding to the merits or demerits acquired by them in previous existences. Their intelligence undergoes certain expansion or *Vikāsa*. The lord with gross matter

and expanded souls forms *Brahmā* in the condition of effect or *Kāryāvasthā*.

Cause and effect are at the bottom one and the same for the effect is nothing but the cause which has undergone certain change. Hence the cause being known, the effect is also known. The *Samsāra* of the individual souls is due to their former actions and the final relief from it is to be obtained only from the *Jñānakāṇḍa* of the Veda. He, like Śaṅkara, does not admit of liberation through Vedic karmas alone as the Mīmāṃsakas do, but on the other hand his knowledge of Brahman is not Śaṅkara's *Sākṣātkāra* of the ātman but a theoretical knowledge of the nature and the mutual relation of individual self, matter and *Paramātmān* acquired at first by a study of the Upanishads. After acquiring this knowledge, he who, assisted by the grace of the Lord cognises and meditates on him in the way prescribed by the Upanishads, reaches at his death final emancipation by going to the world of Brahman through the paths of Gods—*Devayāna*—There he enjoys ever-lasting blissful existence from which there is no return to *Samsāra*. The characteristics of the liberated soul are similar to Brahman. It participates in all the glories and powers of Brahman excepting the power to create, rule and destroy the world, which forms the intrinsic nature of the Lord alone.

Having thus briefly set forth the main features of the Advaita and Viśiṣṭādvaita Schools of Vedānta as represented by Śrī Śaṅkara and Ramanuja, I shall direct my attention to the criticisms of Dr. Thibaut referred to in my introduction.

VENGADAM IN TAMIL LITERATURE.

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The shrine of Lord Sri Venkateswara on the Tirumalai Hills is generally known as Vengadam or Tiruvengadam (Tiru=beautiful) and the Lord Sri Venkateswara as 'Vengadathān' or 'Tiruvengadathān'. From the earliest days of Tamil Literature up to the present day Vengadam and its Lord occupy a prominent place in Tamil literary works and His praises are sung. Further, the Tirupati Hills formed a land-mark in the topography of South India and are mentioned as the northern boundary of the Tamil country, the place where the two great civilizations of India met. It is proposed to place before the readers here the references to Vengadam and its Lord in Tamil Literature from its earliest days to 1200 A.D., the period covering the whole of the golden era of Tamil Literature. It may be mentioned that the list is not exhaustive.

ACADEMIC PERIOD.

Tolkāppiam, the earliest complete Tamil work extant, whose date is considered by scholars to be anterior to Pāṇini, the Sanskrit grammarian, gives the boundaries of the Tamil-Nāḍu as

வடகேழ்கடல் தென்சூழரி யாயினடத்
தமிழ் உறு சங்குலகம்.

[The good land of the Tamil language which lies between the northern Vengadam and the Southern Kumari (Cape Comorin).]

CLASSIC PERIOD.

In the classic period of Tamil Literature when the Sangam works like Pathupāṭṭu and Puranānūru and the great epics like Śilappathikāram and Maṇimegalai were composed we find mention of Vengadam in the epic Śilappathikāram. This work is generally attributed to second century A.D., and is considered slightly posterior to Sangam works. The late Dewan Bahadur Swamikannu Pillai concludes from chronological evidence that this epic should have been composed in the eighth century A.D. Be that as it may, we find the Tirupati Hills distinctly called as 'வெழுவோன்சூழ்நம்' (Vishnu's Hill) in this epic and its Lord is sung thus :—

வீங்குரீ ருவி கேங்கட மென்று
மோங்குயர் மலைத் துச்சி மீமிசை
விரிசுதிர் ஞாயிறும் திங்களும் விளங்கி
விருமருத் தோங்கிய விடைசிலைத் தானத்து
மின்னுக்கோடி புடித்து விளங்குவிற் பூண்டு
நன்னிற மோக கின்றது போலப்
பவையணங் காழியும் பாக்லெண் சங்கமும்
தடைபெறு தாமரைக் கையி னேந்தி
நலங்கிள சாச மார்பிற் பூண்டு
பொவம்பூ வானடவிற் பொலிந்து தோன்றிய
செங்க ணெடியோ னின்ற வண்ணமும்.

Sīrāṅgathirukāram, Kāṇḍukāṅkāthai, 41-51.

[On the summit of the Vengadam decked with torrents on either side and radiant with the effulgent rays, as it were, of the sun and the moon, Lord Vishnu (*செடியோன்*) of lotus eyes is in a standing posture adorned with brilliant cloth of gold round his loins and a beautiful garland on His breast bearing in His lotus-like palms, His invincible discus and milk-white conch. He is like a black cloud with lightning and rain-bow.]

Srīrangam, Tirupati and Tirumālkunram are the three great shrines described in this book and Vengadam has been given more space than the other two.

HYMNAL PERIOD.

From the classic period we pass into the Hymnal period of Tamil Literature when hymns like Nālāyira Prabandham and Thevāram were sung by the Vaishnavite Alwars and Saivite Nāyanmars. Vengadam and its Lord find numerous references in the work of Nālāyira Prabandham which is a collection of four thousand hymns sung by the famous twelve Vaishnavite Alwars of South India in praise of Vishnu and His Avatars. Of the twelve Alwars only two Mathura-kavi and Tondaradipodi have not sung of Tirupati. We will examine the hymns of the remaining ten Alwars in their reference to Venkadam and its Lord.

Poigai Alwar, Pūḍattu Alwar and Peyalwar, are the three Alwars who were born in Tondai Nadu, the country adjacent to Tirupati including the present districts of North Arcot and Chingleput, and are believed to have been contemporaneous. Their dates cannot be fixed with any degree of accuracy but considering that they are called 'முதலாழ்வார்கள்', the first Alwars, and from internal evidence of their hymns, we will not be far from historical truth if we put them to about seventh century A.D. Each of these Alwars

has contributed one hundred stanzas to the Nālāyira Prabandham and Poigai Alwar mentions Vengadam in nine out of his one hundred stanzas. Vengadam is considered to be one of the four great shrines by this Alwar, the other three being Viṇṇagaram, Vebka and Koval. According to this Alwar it is Vengadam that enlightens the gods, it is Vengadam that learned brahmins worship and its Lord is the Lord of the four Vedas.

Paṭhattu Alwar has eight stanzas on Vengadam in his century of verses in the Nālāyira Prabandham. This Alwar says that Vengadam is the highest object to be desired and the Lord of Vengadam is the Lord of the Vedas, the God of gods.

Peyalwar's contributions of Vengadam are as many as fifteen stanzas and the word 'Tirumalai' is used for the first time by this Alwar in his stanzas 63 and 75. It would be interesting to note that this Alwar has sung in the place that the God on the Vengadam had the appearance of both Siva and Vishnu : —

தாழ்சையையும் நீர்முடியும் ஒன்றாயும் சக்கரமும்
சூழவும் பொன்னுணும் தோண்டாமம்—சூழும்
திரண்டருவிபாயும் திருமலையே வெந்ததஞ்ஞ
இரண்டுருவமொன்று மிடைந்த.

(*Peyalwar, Iyarpāh, 63*).

[On Tirumalai full of flowing streams, my Lord has combined in Him two forms, as He appears to possess broad matted hair and long tuft, bright mazhuvu (red-hot iron axe) and discus, and is adorned with encircling serpent and golden thread.]

This Alwar says that the sanctity of Vengadam is equal to if not more than that of 'Vaikuṇṭha' and Pārkaḍal (Ocean of Milk). Lord of Vengadam is described as the Supreme Lord thus :—

இறைவாய் கிவனாதி என் திவையும் தானாய்
மறைவாய் மறைப்பொருளாய் வானாய்—பிறைவாய்க்கீத
வெண்ணத்தருவி வினங்கொலிகீர் வேங்கடத்தான்
உன்சத்தி னுள்ளே உன்.

(*Peyalwar, Iyarpāh 39*).

[Vengadathān who lives on the Hill where a number of streams of sparkling water flow in a meandering course as the first phase of the moon is the Lord, He is the universe, He is the eight cardinal points, He is the four Vedas and their essence, He is the being that is seated in the heart of all beings.]

Thirumalisai Alwar who can be safely placed chronologically immediately after these Alwars has sung Lord Venkateswara in

both his poems Tiruchanda Viruttam and Nānmugan Tiruvandādi. The high veneration in which Vengadam was held in those days can be learnt from the following hymn:—

வேங்கடமே விண்ணோர் தொழுவதும் மெய்யம்மைவாய்
வேங்கடமே மெய்வினை கோய்தீர்ப்பதும்—வேங்கடமே
தானவரை வீழத் தன்னுதிப் படைத்தெட்டு
வானவரைக் காப்பான் மலை.

(*Nānmugan Tiruvandādi*, 48.)

[It is Vengadam that Devas worship. In truth it is Vengadam that frees us from all sins and diseases. Vengadam is the mountain of our Lord who has defeated the Dānavas with his discus and saved the Devas.]

Tiruppānālwar who was born of an outcaste Panar family, only one of the twelve Vaishnavite saints beyond the pale of the four castes, has not forgotten to sing our Lord though he has contributed only a hymn of ten stanzas (அவனாறு திருவாய்) to the Nālayiraprabandham. Vengadam and Srirangam are the only two shrines celebrated by this Alwar in his hymns.

Tirumangai Alwar, one of the most learned of the alwars, is one who has contributed the greatest number of stanzas 1361, to the Nālayiram. He has as many as 64 stanzas in honour of Vengadam and its Lord. He has recorded the military achievements of Nandivarman Pallavamalla in his hymns. Dr. Fleet assigns Nandivarman-Pallavamalla to the period 715-765 A. D.. Therefore, Tirumangai Alwar must have flourished in the middle of the eighth century A.D. This Alwar's hymn headed 'தாயே தந்தையென்றும்' expresses the highest philosophical truth and in this the Lord is requested in all earnestness to save the Alwar from this worldly bondage. To quote only the first stanza:—

தாயே தந்தையென்றும் தாயே நினைமக்களென்றும்
கோயே பட்டொழிந்தேன் துன்னைக்களன்பதோ ராணையினும்
வேயேப் பூட்டொழிந்தும் விரையார் திருவேங்கடவா !
தாயேன் வந்துகூடைத்தேன் நல்கி ஆனென்னைக் கொண்டருளே.

[Till now I was fed up with the thoughts of my mother, father, wife, children and relatives. Oh! Lord of Vengadam, covered with beautiful gardens full of flowers, I have come to you being animated with the desire of seeing you. Pray, accept me and shower divine grace on me.]

Kulasekara Alwar, the royal saint, has contributed 105 stanzas to the Nālayiram of which eleven are on Tiruvengadam. Mr.

M. Srinivasa Aiyangar in his Tamil Studies is of opinion that this Alwar must have lived between 780 and 890 A.D. His poem on Vengadam headed 'மச்சோடு' is exceedingly pathetic and of a very high literary merit. Here the Alwar expresses his desire to be born on Tirupati Hills as a bird or a beast, a fish or a tree, or be a stream or stone, a post or a statue in preference to all earthly riches and kingdoms. Lord Vengadavan is venerated as one who could free human beings from all sins; to be at least a step on the sacred hills is devoutly prayed for thus:—

செடியாய வல்வினைகள் தீர்க்கும் திருமாளே
செடியானே! வேங்கடவா! சின்னோலிவின் வாசல்
அடியாரும் வானவரும் ஆரம்பமாயும் கிடத்தியங்கும்
படியாய்க் கிடந்து உன்பலவளவாய் காண்பேனே.

[Oh! Tirumal who is capable of freeing me from all sins, Universal Lord, Lord of Vengadam! I would like to be feasting at the sight of your coral-like lips even if I could get the form of a stone-step in front of your temple at whose doors your devotees, gods and celestial nymphs crowd to worship you.]

Periyālwār, a native of Sri Villiputtur, in the extreme south of the peninsula has celebrated sixteen Vaishnavite shrines in his contribution of 473 stanzas to the Nālāyira Prabandham and Vengadam is one of the shrines. The age of this Alwar is not definitely known but from the style of his poems and the use of a large number of Sanskrit words we can take him to be later in time than Tirumangai Alwar. Lord of Vengadam is the truth of the Vedas and by Him this Alwar has been freed from all sins and has attained the Supreme Bliss.*

Āṇḍāl, the only lady Vaishnavite saint, who is reputed to be the daughter of Periyālwār, has sixteen stanzas on Vengadam in her total contribution of 173 stanzas to the 4000. Her poem on Vengadam

* மச்சோடு மானிகையேறி மாதர்கன் தம்மிடம் புக்கு
கச்சொடு பட்டைக்கிழித்து காம்பு துவைவையேரி
கிச்சலும் தீமைகள் செய்வாய் கீள் திருவேங்கடத் தெத்தாய்
பச்சைத் தமனகத்தோடு பாநிசிப்பூச் சூட்ட வாராய்.

சென்னி யோங்கு தன் திருவேங்கட முடைபாய் உலகு
தன்னை வாழுகின்றாய் தாமோதரா சதிரா
என்னையும் என்னுடையையும் உன்சக்கரப்பொறி யொற்றிக்கொண்டு
சின்னானுளே புரித்திருந்தே னினி யென் திருக்குறிப்பே. [Ed.]

headed 'விண்ணீய மொலப்பு' * is in the form of an address to the cloud asking it to be her messenger to convey to the Lord of Vengadam her deep love and reverence for Him and her request to have her wedded to Him. Here is a reminiscence of Kalidasa's Meghaduta.

Nammalwār, another saint of Pandiya Nadu, whose contributions to the Nālāyiram are copious and are next only to those of Tirumangai Alwar has sung the praises of Vengadam and its Lord in as many as fifty-four stanzas. According to the orthodox tradition this Alwar flourished in the beginning of Kaliyuga (3102 B.C.). But Mr. M. Srinivasa Iyengar concludes in a scholarly analysis in his Tamil Studies that this Alwar should have flourished in the first half of the tenth century A.D. The Lord of Vengada is described as 'சூரி மூர்த்தி' (Supreme Lord) and the hill as one that will give Moksha. It is also significant that it is only this Alwar who addresses the Lord of Vengadam as the Lord of Alarmelmangai (அலர்மேல்மங்கை அலறாமரர்)† Srinivasa. Probably the temple at Chirutanoor, near Tirupati, attained prominence somewhere about this period.

EPIC PERIOD.

From the hymnal age we enter the epic period of Tamil literature. The outstanding work of this period is Kamba Ramayanam. According to orthodox tradition Kamba Ramayanam was completed in the year 885 A.D. (Salivahana Saka 807). But there is a good deal of literary evidence to show that Kambanattalwar was a con-

- * விண்ணீய மொலப்பு விரித்தாப்போல் மொகங்கன்
தெண்ணீர்ப்பாய் வேங்கடத்தின் திருமாளும் புகுந்தானே
கண்ணீர்கள் முலைக்குவற்றில் துளிசோரச் சோர்வேனே
பெண்ணீர்மை யீடழிக்கும் இதுதமக்கோர் பெருமையே.
செங்கண்மர கடல் கடைந்தார் தண்முயிர்கள் வேங்கடத்து
செங்கண்மால் சேவடிக்கீழ் அடிவீழ்ச்சி விண்ணப்பம்
செங்கண்மேல் குங்குமத்தின் குழம்பழிப்பு புகுந்து ஒருகண்
தங்குமே லென்னுவி தங்குமென் துறையிரே.

- † உலகமுண்ட பெருவாயா உலப்பில்லீர்த்தி வம்மாளே
கிவவும்கடாரும் ஒளிமூர்த்தி அடியாயடியே அருவிரே
திவதமுல குக்காய்கின்ற திருவேங்கடத் தெம்பெருமானே
குள்தொல்லடியே னுண்பாதம் உருமாறு உராயே.

அலர்மேல்மேல் கிணைமென்னு அலர்மேல் மங்கையுறையாமரர்
கிரிப்புகழா அலகம் முன்னுடையாய் என்னே ஆழ்வாளே
ககரிவமர் முகிக்கணங்கள் விரும்பும் திருவேங்கடத்தானே
புகலென்றிவ்வ வடியென் உண்ணடிக்கீ முமர்த்து புகுந்தேனே.

[Ed.]

temporary of the Chola king, Kulotunga II and of Pratāparudra I of Warangal. From epigraphic evidence the date of these kings is fixed in the twelfth century A.D. Hence, present-day scholars consider that Kamba Ramayanam also would have been composed in the twelfth century A. D. Vengadam and its sanctity are described in Kamba Ramayanam, Kishkindhā Kandham, 'Nadavitta Padalam,' stanzas 26, 27 and 28 thus:—

வடசொற்ருத் தென்சொற்ருத் வடம்பரு காண்மறையு மற்சைநூலும்
இடைசொற்ற பொருட்கெல்ல மெய்யையதாய் கல்வறத்துக் கீருய்யேறு
புடைசுற்றுத் துணையின்றிப் புதற்பெருநீர் மெய்யே போற்பூத்தகின்ற
உடைசுற்றுத் தண்ணாரலோங்கிய வேங்கிடத்திற் சென்றுதுதிர் மாநோ.

திருவினையு மிடைவிடா வெய்வினையு மியற்றுகே மிணையோநோத்தும்
திருவினையு மிடுபதக்கேர் குறுமையையு முறைபொப்பத் தெனிர்துசோக்கிக்
கருவினையதிப் பிறவிக்கென் னுணர்க்கதக் கதுகனையும் கடையின்ருணத்
தருவினையின் பெரும்புகைரு காண்டுந ரீண்டிருத் துமடி வணங்கற்பாலர்.

சூகசுற்றுத் திருமறையோர் துறையாடு மிதரபாறுஞ் சருதித்தொன்னூல்
மாதவத்தோ ருறையிடனு மறையுறங்கு மணித்தடனும் வானமாதர்
தேமொத்த கின்னரங்களின் புலருடு தொறுங்கொக்கு மேனை
மோதகத்தின் மழுக்கன்றும் புலிப்பறமு முறங்கிடனுல் பொருத்திறம்மா.

[Commanding his armies under different leaders to proceed in different directions in search of Sītā, Sugrīva says to Hanuman "You will reach the cool Vengada Hill which is over grown with forests full of bee-hives, which limits the boundary between the northern and the southern language, which contains the Truth enshrined in the Four Vedas and all the Sastras, which is the abode of all good deeds and which stands out as the eternal SATYA. We have to worship the holy men that are on the Vengada hills even from here, holy men who do good deeds without any idea of reward, who have freed themselves from all KARMA both good and bad, who look on riches and poverty alike and who have attained the highest bliss. The sacred Vengada Hill contains many rivers where a number of true brahmins bathe and many Asramas where live a number of holy men of great *tapas* and of deep knowledge of the Vedas and hoary Sastras; cloud-topped slopes of the hill abound in precious stones and on this hill all animals, naturally inimical, sleep together forgetting their feuds, lured to sleep by the sweet music of *Kinnara Vādyā** of the fair celestial maidens."]

* *Kinnari* is a kind of lute (கிளி). [Ed.]

It may be mentioned that in the corresponding place in the Ramayana of Valmiki, Venkatachala does not find any reference at all.

It is hoped the foregoing extracts from the Tamil classics will give a general idea of the nature of the Deity on the Vengadam Hills and the hoary sanctity attached to them. Readers may gather that veneration has been bestowed, not undeservedly, on the hill and its Lord from the dawn of History.

REVIEW.

Tiruvengadattan-divya-prabandham. Edited by M. R. Ry., S. Srinivasa Aiyer, B.A., L.T. Assistant, S. M. D. H. High School, Vellore. *Pages 44. Price Annas Four.*

This is a collection of devotional verses sung by various Ālwars in Tamil in praise of LORD VENKATESWARA of Tirumalai. The compiler has added an introduction in Tamil and a glossary of difficult words. The author has culled out from various ancient works, choice passages referring to the Hill Venkata and its Lord. The Ālwars are holy sages who devoted themselves entirely to the service of Vishnu. Their songs in praise of various places of Vishnu in South India furnish examples for exquisite and natural poetry in Tamil and materials for the construction of temple history in South India. The songs collected in this little book are really very fine as regards imagery and for devotional pathos. Fifty-three verses of Nammāḷwar and sixty-six of Tirumangayāḷvar are among the selections the largest. The elegant verses of Āṇḍal from Nāchiyar-tirumozhi convey grand ideas expressed in Upanishads in a simple garb of love (*īringāra*). If an English translation has accompanied the text the grandeur of the Tamil devotional songs would certainly have created interest in scholars other than the Tamils.

காளமேகப் புலவர்

(Balakavi - C. V. Subramaniam.)

பல்வளமு மங்கி யோங்குமிப் பாதக் கண்டத்தின் கண் காமகட்டும் பூமகட்டு முறைவிடமான தமிழ் நாட்டிலே அஞ்சா செஞ்சமும் ஆண்மையும் படைத்துப் புலவர் தினகமெனப் பண்டிதராலும் பாமரராலும் போற்றப் பெற்று, ஆசை, கித்தாயம் முதலிய கால்வகைக் கவிதையிலும் வந்துகொண் ணிளங்கிய காளமேகப் புலவர் எக்காலத்திலொன்று துணிதற் கடாமைபே பெனினும், அநேக நூற்றாண்டுகளுக்கு முந்தியவரென்றும் “காராயணனை காராயண னென்றே கம்பன் ஓராமற் சொன்ன வுறுதியால்” என்று பரிபு யிருத்தலால் கம்பர் காலத்துக்கு அதாவது கி. பி. 10-வது நூற்றாண்டிற்குப் பிற்பட்டவரென்றுஞ் சான்றோரால் துணிதற் பாலது.

இவர், திருக்குடந்தை பெண்ணுள் திருப்பதியில், வடமப் பிராமண மாரிற் றேன்றியவர்; இளமையிற் கல்வினை தருமை சிறிது முணராது, கிரீணை காலத்தைக் கழித்தவரே பெனினும், இவருடைய வாழ்க்கையும், கவிதா சாமர்த்தியமுஞ் சாலவும் விபக்கத் தக்கதே.

தக்க வயது வந்தபின், தன் வாழ்க்கைக் குரிய தொழிலைக் கருதினவ ராய் ஸ்ரீரங்கஞ் சென்று, ஆங்குத் தமதடியார்க்குள் பாக்கொள்ள போக நித் தினை செய்து வரும் ஸ்ரீரங்கநாதப் பெருமானது திருக்கோயில் சுயம்பரவி பாநிப் பரிசாரகஞ் செய்து வந்தனர். திருவாரணகங்கையிலுள்ள சம்புகேசரப் பெருமான் கோயில் தாசி மோகனுக்கி என்பார், ஆடல் பாடல்களினும் அழகுறும் மேம்பட்டிருத்தலைக் கண்டு, அவனது மோக வலியிற் கிண்கி, எவ்வளமேலு மவளை மலைய ஏக்கல் கொண்டவனாய், தனக் கவனிணங்குமும் பொருட்டு, பெருமான் பிரஸாத முதலானவைகளைத் தினத்தோறும் கொண்டு போய்க் கொடுத்த அவனோடு சம்பந்தமுற் றிருந்தனர்.

“கருதம் ஸத்யம் தபச்சிலம் விந்ஞானம் கீதமுன்னதம்

இந்தரீ குருதேமுட தபஸ்கீ வனிதா கலே”

என்பதற் கிணங்க, எத்துணைச் சிறந்த கவியே பெனினும் மாதர் வலையில் கிக்குண் டழல்வது ஊழின் வலியே யன்றே!

இக்கணங் காலங் கழித்து வருமணியில், மார்குழி மாதத்தில் சம்பு கேசரர் சங்கியியில், திருவெம்பாவை பாடும் முறை இம்மோகனுக்கிக்கு வந்த பொழுது, “எங்கொங்கை கின்னன்ப ரல்லர் தோள் சேரற்க” என்னுந் தொடரோடு ஒரு பாடல் பாடி, காண மிகுதியால் தன் தலை குவித்து கொண் டதை ஆக்குள்ள மற்ற தாசிகள் பார்த்துப் புன்சிரிப்புக் கொண்டு, ‘இவன் படிக்கிறதா திருவாசகம், இடிக்கிறதா சிவன் கோயில்’ என்பதற் கிணங்க, வாயினுற் பேசுகிற தொன்றும், நடக்கிறதொன்றாமாய், தன் கொங்கைக் சிவ னடிபாருக்கே யுரித்தென்று சொல்லிப் பெருமான் கோயில் பரிசாரகனுக்கு கிறீறு என்றே!” என்று ஏளனஞ் செய்யத் தொடங்கினர். அது, இராம சாய் மார்பில் ஊடுருவினாற் போல் ஆருத்துபலா வினைகிக்க, அன்றிரவு அவ்வைணவன் வுருந் தருணத்தில், அவன் தெருக் கதவைச் சாற்றி, உன்னே வாவொட்டாது தடுத்தி, “நான் சிவனடிபாசை யன்றி அந்தியவைக் கண்

னெடுத்தும் பாசேன்” என்றான். உடனே காளமேகம், “என தன்பே! நினைப்பிடுபேன்; பிரித்தா றுயிர் தரியேனாதலின், என்னைப் புறத்தன்ன வுன்னுமிடத்து, கிளறு வாசலிலேயே என தானியை மாய்ப்பேன்” என்று சபதங் கூறினான். உடனே பிரம்ம ஹத்திக்குப் பயந்தவளாய் ‘நீர் கன்ரு என்னை யவ்வாறு காதுலிப்பவரே யாயின், உடனே சிவ தீசைடி பெற்றுவரின் நான் உம்முடைய காதற் களஞ்சிபமாவேன்’ என்றான். “பெண்கள் பார் வைத்த கேடும் பிழைப்பாரோ சிற்போர் பெற்றால்” என்றபடி, அவளுடைய கைவிட மாட்டாதவளாய், ஸ்ரீரங்கத்தை விட்டு, சம்புகேசரம் வந்து சிவதீசைடி பெற்று, அகிலாண்டவல்லி கோயிலில் பரிசாரகனாகிய பெஞ்சிய காவத்தைக் கழிக்கத் தொடங்கினான்.

ஆய்ந்து, சிவப் பிராமண நெருவன் பூண பாண்டித்தத்தை யடைவா னுன்னி, திரிபுர சங்கம் ஸ்தாபித்து, அதிவத் தேவதைக்குரிய மந்திர பிரஜைகூடத்தைப் பிரண வாகம சித்தமாய் வளாந்து உபவாசமிருந்து செடு காளாகச் செடித்து வந்தான். அம்பிகை, அவனது பங்கிக் கிரங்கி பருள் செய்யுமாறு, லுர் கள்ளரிகில், அழகிய பெண் வடிவங்கொண்டு, அப்புகூரன தெதிரிற் சென்று, தன் வாயிலுள்ள தம்பலத்தை அவன் வாயிலே உமிழ்ந் போமளவில், அவன் அது தேவியினது மஹாப் பிரசாதமென் றறிபாது, “யாடி! எச்சிற் தம்பலத்தை என் வாயினிலே துப்ப வருகிறாய்” என்று கடித்துரைத்தான். மஹேசுவரியும் அவனுடைய துர்த்தசைக்கு வருந்தி அவ்விடத்தை யகன்றான்.

அன்றிரவு கோயிற் குடவரிசைக்கு வந்திருந்த மோகனாம்பிகையை கோக்கிப் பரிசாரகன், ‘நீ விட்டுக்குத் திரும்புகால் என்னை யழைப்பின், யாது முன் பின் தொடர்வேன்’ என்று, அங்கோர் மண்டபத்தின் கண் படுத்துறங் கினான். குடவரிசையாள் பின், மோகனாம்பி பரிசாரகனைத் தேடியுங் காணாது தன்னிலை மேகினான். கோயிலுக்காரியரும் கதவுகளைத் திறந்துத் தாளிட்டுச் சென்றனர். ஆய்ந்து அத்தருணத்தில் அம்பிகைப் போந்து, பரிசாரகனை வாயைத் திறக்கச் சொல்லித் தம்பலத்தை யுமிழ்த்தான். அஃது மோக னாம்பியின் அதாமிருகக் கணியென்று நினைத்தவளாய் தன் பூர்வ ஜன்மத்தின் புண்ணியப் பெருக்கினால், உட்கொண்டனாள். அம்பிகை யன்றுமுதல் அவ னுக்குக் காளமேகமானது அமோகமாய்ப் பொழிவதேபோல் திறமியில் ஆச முதலிய நால்வகைக் கவிகளும் அகவதாடியாய்ப் பாடும் வன்மைமுண்டாகவும், அக்காத் கவிகளிலும் எவரேனா மொருவர் எச் சொல்லேனும், பொருளேனும், அடியேனும், தொடையேனும் எடுத்துக் கொடுத்து, இன்ன அலங்காரத்திற் றொடங்கி இவ்வாறு முடிக்க வேண்டுமெனின், மயங்காதுத் தயங்காது மோர் சிறிது பிடரின்றிப் பாடுந் திறத்தை நன்கனுக்கிரமித்ததால், அக்காட் டொடங்கி, அவனுக்குக் காளமேக மேனாங் காரணப் பெயருண்டாயது. இக்கவியின் இயற் பெயர் துல்கனிற் புலப்படவில்லை.

அது முதல் அவனுக்குக் கடல் மடை நிறத்தாற்போதும், சோனை முகில் பொழியும் வண்ணமாக கவிதா சாமர்த்திய முதயமாயிற்று. அஃது அம்பிகையின் தருட்சோதமே பென்றுன்னி, அம்மகேசுவரியை ஸ்தெனத் யஞ் செய்து, முதலில் திருவானைக்கா உளவென்னும் பிரபத்தத்தை யியற்றி, பின்பு சேர, சோழ, பாண்டிய வாகைகளுக்குச் சென்று, ஆலங்காங்குள்ள தல முத்திகளைத் தரிசித்து அம்முத்திகள் மீது துதிகளாலும், நிர்தா துதிகளாலும் அலங்காரங்கள் மல்கிய பல் வேறு பாக்கன் பாடிப் பெரும் புகழ் கொண்டிருந்தான்.

இஃதில்வாற்றுக்க, திருமலைராயன் பட்டணத்தில் தண்டுகைப் பரிசு பெற்ற பெரும் புலவர்கள் அறுபத்து காவலரும், அவர்களது தலைவனாகிய அதிமதூர்க்கனி என்பவனும் தமிழிற்றமக்கு நிகிலில்லை பென்றகண்கரித்து, எஞ்சிய புலவர்களைச் சிறிதும் மதியாதிருக்கலையும், திருமலைராயனு மதற்குட் பட்டிருக்கலையும் ஸமது கவி கிளமணி கண்கறித்து 'கக்குநிற காய் செக் கென்றஞ் சிவலிங்கமென்று' மறியாததுபோல் புலவர்களின் சிர்மையும், அவர்களது பெருமையும், ஆங்குள்ளத் தாய்மையும் அறிபவொன்று இம்மதூர்க் கனியின் அகந்தையை படக்கு வானுள்ளி, திருமலைராயன் பட்டணத்திற் கேகினர்.

ஆங்கு, மதூர்க்கனி அதிக ஆடம்பரத்துடன் அறுபத்துநாளு தண்டுகைப் புலவர்களும் தம்புடை குழப்பெற்றவனாய், இராஜ சமுதகத்தை காடி வந்து கொண்டிருந்தான். அது கண்ட காளமேகம், புலவர்கள் ஏறி வந்த தண்டுகைக் கணிகனின் மத்தியில் புருத்தான். இதைக் கண்டதுற்றிருந்த கட்டியக் காரன், "தண்டுகைக் கணைக்குப்பட்ட எத்துணைக் கவிஞரோனும், அதி மதூர்க் கவிக்குப் பாகுக்குச் சொல்வது வழக்க"மென்றும் அங்ஙனம் காளமேகமும் சொல்ல வேண்டுமென்றும் வற்புறுத்தினான். இம்மதூர்க் கவியை வெல்ல இதுவே தருணமென்று கணைத்து—

"அதிமதூர மென்றே பகில மறியத்
துதிமதூரமா பெடுத்துச் சொல்லும்—புதுமை யென்ன
காட்டுச்சாக் குள்கிற் காமில்லாச் சாக்குக்
கட்டுச் சர்க்கரைக் கூறு"

என்றொரு பாடலைச் சொல்லி ஏனென்று செய்தான்.

அறி மதூர்க்கனி இவனுடைய தைரியத்தைக் கண்டு இவன் இன்னொருவன் றறிந்து வருமாறு ஓர் சேவகனை யனுப்ப, அச்சேவகனிடம், காளமேகம்

"தூதைத்து நாழிகையி னுந்நாழிகைதனிற் சொற்சத்தமாவை சொல்லத்
துகனின் வந்தாதி பேழுகாழிகைதனிற் றொகைபட விரித்துரைக்கப்
பாதஞ்செய் மடங்கோவை பத்துநாழிகைதனிற் பாணியொரு கண்முழுது
பார்காவிடமொள மோரிருதினத்திலே பகாக்கொடிக் கட்டினான் [மே
செஞ்செயுத் திக்கண்—மாரிணைபுழுந் செய்பதிறு மலைராயன்முன்
செயுமாருகவே தாறுமாறுகள்சொல் திருட்டுக்களிப் புலவரைக்
காதங்கறுத்துச் செருப்பிட்டடித்துக் கதுப்பிற்புடைத்து வெற்றிக்
கல்லணியினொடு கொடிய கடிவாளமிட்டேறு கவிதாள மேகசேனே"

என்று ஒரு சீட்டுக் கவி வரைந்து, அதைச் சுருட்டிச் சேந்திரிக்கம் போட்டுக் கொடுத்தனுப்பினான். இதைக் கண்ட அதிமதூர்க்கனி, சேவகர்களை மறு படிபுஞ் செதுத்தி காளமேகப் புலவரை இராஜ சமுதகத்திற்குக் கொணர்ச் செய்தான். ஆங்கு அதிமதூர்க்கனியினது துண்டுக்கோளால், அரசன், அவருக் குறித்தான மரியாதைகளைக் காட்டாறும், ஆசனத்தாராதம் அவமதித்தான். உடனே ஸமது புலவர் பெருமான் ஸ்ரீ அநிலாண்ட வல்லியை மானஸிகமாகத் தியானித்து,

"வெள்ளைக் கலையுடுத்தி வெள்ளைப்பணி பூண்டு
வெள்ளைக் கமலத்து வீற்றிருப்பான்—வெள்ளை
அரிபாசனத்தி னாசனோ டெண்ணைச்
சரியாசனத்து வைத்த தாய்"

என்பதை யுள்ளிட்ட மூப்பது வெண்பாக்கள் கொண்ட ஒரு பிரபந்தம் பாடினார். உடனே, திருமலைபாளையத்து அரியாசனமேஸ் புறம் வளர்ந்திடக் கொடுக்க, அதில் தமது கவிதத்தினைமுடிவாற்றினார். இதைக் கண்ணுற்றிருந்த தண்டனைப் புலவர்கள், இரத்தினமாய் மாபமோ வென்றையுற்று இமை கொட்டாது காளமேகத்தை கோக்கிய வண்ணமே ஆடாமலையை பொத்திருந்தனர். அப்பொழுது புலவர் பெருமான், “எண்ணச் சாலப் பிரமிப்புடன் கோக்கும் நீவிர் பாவர்; தெரியக் கூறவேண்டு” மெனனும், அவர்கள் இறுமாப்புடன் ‘நாங்கள் இந்தச் சமஸ்தானத்தை யலங்கரிக்கும் கவிசாஸ்தர்கள்’ என்று பகர்ந்தனர். அவ்வேளை காளமேகம்,

“வாலெங்கே நின்றெழுந்த வல்லுயிரெங்கே காண
காலெங்கே பூண்வடிந்த கண்ணெங்கே—சாலப்
புலியாய் பேரற்றும் புலவீர்கா ணீர்கள்
கவிராய் சென்றிருந்தக் கால்.”

என்றொரு வெண்பாப்பாடி, அதில் அப்புலவர்களைக் குற்றஞ்ஞென்றிருந்தும், அவர்களைப்போல் தாழ்மொரு புலவராதலால், அஜாதிபிமானத்தைப் புனைந்த வாய்ப், ‘புலியாய் பேரற்றும் புலவீர்கான்’ என்று மிறப்பித்தும் இரட்டிற் மொழிந்தார்.

‘இவன், எம்மேரினார் தாழித்தான், புறத்தினுள் சிட்டுக்கவி மூலமாகத் தாழித்திருக்கிறான்’ என்று கிந்தித்து, ‘எங்களை யாரென்று கேட்ட நீவிர் பாவர் என்பதனை யறிவிக்க வேண்டு’மென்றனர். அதற்குக் காளமேகம்,

“கழியுந்திய கடலுப்பென்று கண்ணுற் கடலின்மொண்டு
வழியும்பொதிய வரைபினிற் காலவைத்து வன் கவிதை
மொழியும் புலவர் மனத்தே விடித்து முழங்கி மின்னிப்
பொழியும் படிக்குக் கவிதானமேகம் புறப்பட்டதே.”

என்று பதினாறாத்தார். அதற்கு அநிமதூக்கவி,

“மூச்சுவிடு முன்னே முன்னுறும் காணுறும்
ஆச்சென்று லிந்துறு மாகாதே—பேச்சென்ன
வெண்பாக்கவி காள மேகமே யுன்னுடைய
கன்னக்கவித் தடையைக் கட்டு.”

என்று பாடவும், காளமேகப் புலவர்,

“இம்மென்று முன்னே யெழுதுறு மென்னுறும்
அம்மென்று லாயிரம் பாட்டாகாதே—சுமமா
இருந்தாவிருப்பே னெழுந்தேனேயாயிற்
பெருந்தாணை மேகம் பிளைய.”

என்பதாகத் தமது கவிவல்லமையைக் குறிப்பித்தார்.

அதைக் கேட்ட அநிமதூக்கவி ‘காப்பாவினும் விரியம்பேசேல்’ என்பதை யறிபாமல், ‘நீ இவ்வளவு விரியம் பேசுகிறாயே, அரிகண்டம் பாடு பார்ப்போம்’ என்றான். அரிகண்டமாவது, கழுத்திற் கத்தி கட்டிக்கொண்டு எதிரி கொடுக்கும் சமிக்ஞைக்கு இணங்கப் பாடுதலேயாகும். அங்ஙனம் பாடத் தவறினும், அங்ஙனாட்களாலேயே வெட்டுண்ணப்பட வேண்டும். இதைக் கேட்ட காளமேகம் புன்கிரிப்புக்கொண்டு “அரிகண்டம் பாடுவது பிள்ளைகளின் வேலை; நம் போன்ற பெரும்புலவர்கள் யமகண்டம் பாடுதலே

தரும். அரிதெவ்வாரே வெளின், பூமியில் 256 சதா வறுகொண்ட சூழி வெட்டி, சுற்றிலும் இருப்புக் கம்பிகளை ஊட்டி, அவைகளுக்குச் சட்டங்களை மாட்டி, எஞ்சிட்டத்திலேர் உறியைக் கட்டி, சூழியில் புனியங்கட்டைகளிட்டுத் தீ மூட்டி, அதில் ஆளுபாரமான இருப்புக் கொப்பரை வைத்து, அக் கொப்பரையில் எண்ணெய், அரக்கு, பெழுரு, குங்கிலிமம், கந்தகம், சாய்பிராணி முதலியவைகளை யிட்டு, இனிக் உருக்கிகொண்டிருக்க, நான்கு பாலைகளை மதமேற்றிக் கொணர்ந்து, இருப்புக் கம்பத்திற்கு ஒவ்வொன்றாக நிறுத்தி, பின்புறத்தில் வளைபங்கனிட்டு, அவைகளிற் இருப்புச் சங்கிலிகளைக்கோத்து, உயர்த்த எலக்ட்ரிக் கம்பைமையாகச் சமைத்து மின்னொலி சாணியூட்டிய எட்டுக் கத்திகளைக் கழுத்தில் நான்கும், அணையில் நான்குமாகக் கட்டிக்கொண்டும், கத்திகளின் புறத்திலுள்ள சங்கிலிகளை மேற்படி பாலைகளின் துதிக்கை யிற் கொடுத்து, தான் கொப்பரைக்கு கோகத் தொங்கும் உறியில் ஏறி யிருந்து, எவ்வொர் என்னென்ன சமிகைக் கொடுத்தாலும், அரை நொடியில், தடைபிள்ளிக் குறித்த கருத்தின்படி இசைத்துப் பாடவேண்டியது. அவ் வாறு பாடும்போது சிறிதேனும் தவறின், சமிகைக் கொடுத்தவர் பாலைப் பாசுகளுக்குக் கண் சைகைக் காட்ட, அவர்கள் பாலைகளை மத்தகத்திற் அங்குசத்தாற் குத்தி யதட்ட, அவைச் சங்கிலிகளை விசைபாசிழுக்க, உடனே புலவன் கழுத்தும், அணையும் கத்திகளாற் றுண்டிக்கப்பட்டு, தலைவொரு துண்டமும், அரைமுதற் காலையும் ஒரு துண்டமுமாகி, அவ்வெண்ணெய்க் கொப்பரையில் விழுந்து மாண்டு போனதேயாகும். இதையே யமகண்ட மென்பர்' என்றார். உடனே அகிமதாக்கி மனம் திடுக்கிட்டு, இக் கொடிய பிண எவ்விதச் சூழ்ச்சியாவென்று மொழித்ததுகிட வேண்டுமென்று, அசனாடன் கூடிச் சதியாலோசனை புரிந்து, காலமேகதையே யமகண்டத்தில் மாட்டி விடக் தீர்மானித்தான். காலமேகமோ, பின் வாங்காது, அதற்குடனே பட்டு, யமகண்டத்திலுமர்ந்து, மிக்க கம்பிசாந்துடன் அவாவர்கள் விடுத்த சமிகைகளுக்கேற்ப விடையளித்தது மன்றி, தம் கணிகளிற் நயப்பெருக்கும் அலங்காரக் குவியல்களும் மலிந்து விடக்குமாறு சாமரரிபென ஆக கணிகளைப் பொழிந்தனர்.

இப்புவன் பெருமானது அபாரமான கற்பனாசக்தியும், பாடல்களிற் சொன்னபழம், பொருண்பழம், எதுகை மோனைச் சிறப்புக்களு முதலிய பன்னாய்க்களுற் தோன்றிப் படிப்பவர் மனதை பாங்காக் குக் கவரவது பாவரு மறித்த விஷயமே. ஒருவர், கடலின் எடுகில் செந்துள் எழுத்தகாய் பாடுக வென,

“சுத்தபாற் கடலினடுகினிற் றுள்ளி
தோன்றிய வதிகைய மதுகைன்
மத்தகக் கரிபைய புரித்தவன் மீது
மதன்பொரு தழித்திடு மாற்றம்
வித்தகக் கவலை செவியுறக் கேட்டான்
கிழந்து சொந்தயர்ந்தழு தேங்கிக்
கைத்தல் மலர்சன் மாற்புறப் புடைத்தா
னெழுத்தது கலையின் செந்துள்.”

என்று பாடிய பாட்டில் இவரது கற்பனாசக்தி நனி விபக்கத் தக்கதே! இவர் செம்மொழிச் சிலேடை, பிரிமொழிச் சிலேடை, வசை, நிர்தான்றுதி, சித் திரக்கவி முதலிய பாடுவதில் அதிகமர்த்தர். உதாரணமாக,

‘பேரிற் சிறந்து பொலிவாரும்’ என்னுங்கால் ‘பேரிற்’ என்பது
செம்மொழிச் சிலைடையும்,

‘பூணக்கி யாறுகால் புள்ளினத்துக் கொன்பதுகால்
ஆணக்குக் கால் பதினேழானதே—’

என்பதில் பிரிமொழிச் சிலைடையும்,

‘சங்காற்கு மாறுதலை சண்முகற்கு மாறுதலை
ஐங்காற்கு மாறுதலை யானதே—சங்கைப்
பிடித்தோற்கு மாறுதலை பித்தாரின் பாதம்
படித்தோற்கு மாறுதலை பார்.’

என்பதில் சொன்னபடியும்

‘சொருக்கிழந்த முண்குடுமிச் சோழியா சோற்றுப்
பொருக்குலந்த வாயா புலையா—திருக்குடந்தைக்
கோட்டானே ஈயே குங்கே யுண்பொருத்திப்
போட்டானே வேலையற்றுப் போய்’

என்பதில் வகையையும்,

‘ஈட்டுக்கு ஈட்டுக்கு ஈறுகா லையாரின்
ஆட்டுக் கிரண்டுகா ளானாலும்—ஈட்டமுன்ன
சீர்மேவு திங்கிச் சிலனேயிவ் வரட்டைசிட்டுப்
போமோ சொல்லாய்ப் புலி’

என்பதில் நித்தாஸ்துதியும்,

‘நாதின நோதின தத்தைநா நோதாது
நாதின நோத்திதத் தாதே—நாதோத்த
நாத்திதத் தாதேநா தித்தாதேத் தோத்தின
தித்தத்த தோதித் திதி.’

என்பது சித்திரமயமாயும் பாடப்பெற்றிருத்தல் காண்க. இவையன்றி,
இவர் யமகம், திரிபு மூதலியவை பாடுவதிலும் அநிசமர்த்தர். ஒவ்வொரு
வகையிலும் இவர் பாடியவை ஆயிரக் கணக்காய் மலிந்து கிடத்தலால், உதா
ரணம் கொடாது, கிரிவஞ்சி விடுத்தனம். கம்முடைய தெளர்ப்பாக்கியத்
திலும் இக்கவி சத்தினத்தை விழத்தோமேனும், இவரது கவிதை என்றும்
நீடுழி வாழ்ந்து, மாசற்ற இன்பத்தைப் பயந்து, எத்தேயத்தாராலு மடைபாத
இணையினா லுதியத்தை யாமடைபுமாறு எல்லாம் வல்லக் கடவுளைத் துதிப்
பேரமாக.

श्रीः

श्रीनारदमहर्षिणा प्रणीतं ¹

शि ल्प सू त्र म्

(Edited by Pandit. V. Vijayaraghavacharya)

(तत्रादौ शास्त्रावतरणक्रमः)

.....² पुण्याश्रमस्थितः काश्यपः सशिष्यः सत्याल्लोकादागतं प्रसमीक्ष्य
भगवन्तं नारदमध्वोपचारैरुपास्योन्मुक्तस्त्वज्जिज्ञानुरिति । तं मुनीन्द्रं देवर्षिरहरहः कर्म-
साफल्यं श्रीणनमीक्ष्यारवण्डानन्दहेतुं तत्त्वसारं च बोधयित्वा तत्पुष्टो लोकाहिताय
प्रोवाच ह वास्तुशास्त्रं महत् पुरुषार्थप्रदमिति ॥

पाठः—१

(कल्पादौ वर्षधाराभिः बाधितानां जनानां विलपः)

अथेह भूमावतिवृष्टिहेतुं व्याख्यास्याम इत्याह भगवान् नारदः—पुरा ह वै
कल्पादौ क्षमातलेऽग्निमनुप्रभाकरतसे सिकताशिलानदनदीजलदृष्टिर्नष्टेति पश्यन् क्षत्रिय-
प्रार्थितो मुनिवरो भार्गवस्तपस्तप्तोभ्रं मेघाधिपं घने वरं वृष्टिर्निहेति । तुष्टः स देवश्चोद-
दयामासैकोदकीकरणपटुमावर्तकं तौनिकमिति । ततस्तैर्धोसर्गजितैः स्थूलकायैरुदीर्णतटि-
त्कुलैरतितरां वृष्टेस्तम्योदकेन नष्टेऽदृश्ये ममे च निवासे शीतवातप्रभिन्नदेहाः प्रकृतयः
सवाः समहर्षयः सहस्रस्तिकवन्धा विचेरुरुधाराक्लिष्टमुन्नाः परमेश रक्षको भवेति वृन्दशः
स्तुतिमकार्षुरिति ॥

पाठः—२

(जनकृतशिवस्तुतिः परमेश्वरकृतजनानुग्रहश्च)

नमो ब्रह्मणे नमो विष्णवे रक्षकाय नमः शूलिने नमो नमो भक्तारक्षकाय नः पाषा-
श्रितान् नः पाहीत्यार्तनावे लोके परतत्त्वं ज्योतिः प्रादुर्गतमुदीक्ष्य तत्रत्याः प्रकृतयः
प्रणमुर्नेदुर्ममुदुः केचित् तत्पदैक्यमैच्छन्नन्ये निष्कलङ्कयोगशक्तिमन्ये केचित् दिव्यमानन्द-

1. English translation will follow the text. [Ed.]

2. About 20 letters are lost at this place in the original.

मिति । तत्क्षणदेव वैहायसी मा भौर्मुञ्जलानीति वाचं दिव्यामृतसेकामासेव्यामयप्रदमन-
पायमक्षरं तारकं ब्रह्म स्तुवति चानन्दपूर्णं लोके तत्रागात् देवनुतो भगवान् नारदः ॥

पाठः—३

(तत्र नारदागमनम् । तेन महर्षिणा जनानां निलयनिर्माणोपदेशक्रमश्च)

तत्संकल्पात् तत्रागतं भगवन्तं मुनिवरं नारदमुद्वीक्ष्य गिरिराजसान्वाश्रयाः
सहस्रहर्षयः सर्वे ह ननुतुः प्रणेमुर्मुमुदुः प्रसन्ना विहायसपदवी प्रासालम्बनमासीन्मु-
निमनश्चेति । तदन्वदृश्ये ह वै ब्रह्मणि तारके तद्गुस्तरकृच्छ्रं व्यपनीय तेषां व्याख्याय
प्रपञ्चसृष्टिं स्थावरजङ्गमस्वरूपप्रवृत्तिमात्मव्यवसाये द्रव्यसामग्र्ये वास्तुशास्त्रे च गुरुजनेऽन्य-
नैरपेक्ष्यहेताविति । प्रणम्य च तं भगवन्तं नारदं ते स्वधो जगद्धितायाहवनीयादिशालानां
बहुकल्पनानां संभृतलक्षणं सकलकलं कल्पनाभेदं च श्रावयेत्यभ्यर्थितो भगवान् नारदस्त-
दन्तःकरणनैर्भय संपादयित्वोद्यन्मोदस्तूपचक्रमे शास्त्राभ्यासं वक्तुमिति ॥

पाठः—४.

(वास्तुपुरुषमहिमा स्नानभेदात् तत्स्वरूपादिप्रमाणभेदश्च)

नारदः—अथेह वास्तुपुरुषलक्षणं व्याख्यास्याम इत्याह भगवान् नारदः । सार्क-
प्रदीपामिमां ह वै चतुर्विधां भूमिमाक्रम्य देवचोदितो दिव्यो वास्तुपुरुषः क्रमात् तत्र वै
शान्तामघोहस्तथोर्ध्वकायो वै कन्यादिषु त्रिषु प्राक्षिस्को धनुरादौ दक्षिणशिरस्को
मीनादिलिषु प्रतीचीशिरस्को मिथुनाद्यदीचीशिरस्कः स्वपिति हेत्यथेनेत्र इति । शुभार्थं
तत्सृष्टिं वर्जयित्वा मानवः प्रसमीक्ष्य कालं शुभं तदुत्थानं शकुन्मासज्ञो गृहनिर्माणकार्यो-
द्युक्तो यत्नेन द्रव्यग्रहणायेति । तोऽयं पुरुषो दिव्यो ग्रामादिवास्तुभेदात् प्राच्यादौ
शान्तः कुड्डो दृष्टः प्रसन्नस्तद्वास्तुसामान्याहतः प्रणमतामर्चतां जपतां ब्रह्मकर्मणि
शुभदायीति ॥

पाठः—५

(भवनयोग्यभूमिलक्षणक्रमश्च । भूपरीक्षाक्रमश्च)

अथेह भवनाहर्भूमिस्वरूपं व्याख्यास्याम इत्याह भगवान् नारदः । सर्वा भूमिरेवै-
षोर्ध्वनिम्नसमस्त्रलभेदात् सृष्टिविभक्तेति । तत्र ह पुनः सिद्धासिद्धसाध्यस्वरूपतां स्वपति-
वेदज्ञः परीक्ष्य योग्यं कल्पनं नानारूपं निर्मापयेदिति । पुण्याश्रममहीधरनयन्तिकक्षाः
सिद्धास्तदितरे कृष्यर्हकृताः क्षेत्रवास्तुभागा असिद्धाः साध्याः कच्चिन्दीजल्पसवण-

निम्नोन्नता भूभागाश्चेति । माकन्दपनसपुलागार्जुनसरलसर्जकमालत्वादिवर्धनकारिण्युत्तमा
भूः देणुपाटलतिनिशमधूकारम्बधादिवर्धनकारिणी मध्यमा त्वधमा कण्टकवृक्षविदारिका-
दुष्टप्राण्युषितेति । तत्र वै भूमिषु कचिद्वरास्त्रिजलतुषपाषाणबलमीकर्तकं द्वावर्ज्येति ।
तामिमां ह वै स्वपतिर्लक्षणज्ञो ह्रीनमृत्तिकामधमां सममृत्स्नामुत्तमां परीक्ष्य विज्ञाय काले
शुभे खनिस्त्रिसीरवृषकैः समतां च नीत्वा गृहग्रामकल्पनोत्थको मनसा ब्रह्माणं ध्यायन्निति ॥

पाठः—६

(ग्रामसामान्तलक्षणकथनम्)

अथेह ग्रामादिसीमालक्षणं व्याख्यास्याम इत्याह भगवान् नारदः । यत्र ह वै
वास्तुभूराद्रिपार्श्वस्था नदीपार्श्वस्थाब्धिपार्श्वस्था वा वनमध्यस्थिता परीक्ष्योत्तमां ग्रामाय
स्वीकृतामेतां मात्वा दण्डबलकलसूत्रैः पूर्वे पश्चान्निम्नहीनं स्वलमुरीकृत्य योम्यं तदुस्थिता-
नयोम्यान् वृक्षानाच्छिद्य तानेव योम्यान् वह्निर्वधयित्वा तच्च स्खलं प्राच्याबष्ट-
दिग्गानेन सीमानं विभज्य स्तम्भस्तनादिना च लक्ष्यीकृत्य ततो गमनयोम्यं क्रमात्
ग्रामान्तरनगरान्तरदेशान्तरप्राप्तये वर्त्य प्रकल्प्य तन्नामकलक्ष्म तत्र मार्गस्थले स्थापयित्वा
प्राणिनां क्षेमाय वसतिकार्याय भूपालः स्वपतिप्रमुखान् मृत्यवर्गान् वेदविदश्च तोषयेयु-
रित्याह भगवान् नारदः ॥

पाठः—७

(ग्रामादिस्वलसमीकरणलक्षणम्)

अथेह ग्रामस्वलसमीकरणस्वरूपलक्षणं व्याख्यास्याम इत्याह भगवान् नारदः ।
स्वीकृतायां वास्तुक्षितौ ग्रामपुरादिनानाकल्पननिर्माणोत्तमः मानजाः स्थपतिभृत्याः
सूत्रकारादयः सूत्रविन्यासं प्राचीमुखतः कुर्युरिति भगवान् मरीचिः । बृन्दको दीर्घदर्शी
चैशान्यां प्रथमसूत्रविन्यासं प्रथमेष्टिकान्यासं स्तम्भस्थापनादिकमाह वै चेति । अथ च
विभाज्य सूक्ष्मतः सनातनं वास्तुलक्षणं तद्वेदं च विज्ञाय विभजेत् त्रिधा तां दैवीं राशीं
मानुषीमिति । ताश्च सर्वभूमयो वै सकल्पेचकनीठकाद्यैः पदैर्द्वात्रिंशत्संख्याकैरुद्गीता इति ।
तत्र च सकल्पमदात् चतुर्विंशतिकं पदं देवालयाय योम्यमन्यत् सूर्यकान्तमुपतीकान्तविशाल-
विश्वेश्वरादिकं क्षत्रयोम्यमेवेव चातुर्वर्ण्यभवनप्रासादकरणयोग्यं विभज्य च पदमत्र ह वै यतेता-
ग्रहारादिनिर्माणाय प्रयतः प्रातः शुभालोकनेन हृष्टो जगज्जननीं सन्तर्प्य तोषयित्वानुज्ञाप्य
श्रोत्रियान् वेदविद इत्याह भगवान् नारदः ॥

पाठः—८

(मार्गलक्षणकथनम्)

अथेह मार्गलक्षणकथनं व्याख्यास्याम इत्याह भगवान् नारदः—तत्र च पदस्थले स्वीकृते ग्रामपुरादिकल्पनयोग्ये मात्वा मानज्ञाः पदानि च विभज्योर्ध्वतलं मुख्यं क्रमात् तदधोऽधः समं वा प्राकारकाणि लक्ष्यकृत्य समीकृत्य संप्राथम्यार्थ्यक्षमां सर्ववहनक्षमां देवीमुपास्य मङ्गलसूत्रविलासं मार्गकल्पनं प्रकुर्युरिति प्रजापतिः । अथ च प्रकृतिक्लेशसिध्यर्थं कालोत्पादितानां ग्रामनगरादिस्यलान्तरनेयानां धान्यादिद्रव्यराशीनां धुरंधराणां शकटादीनां वाहानां गोवृषाणामन्येषां च प्रजासौख्यदायिनां गमनयोग्यं ग्रामनगरादिवहिर्मागं स्थापयेत् भूमिस्वरूपमानज्ञ इत्याहोशीनर इति । पुरा हि तत् त्रिधाविभक्त-मुटजबासिभिर्ग्राममार्गपौरमार्गदेशमार्गभेदादिति । तत्र हाथे त्वेकसूत्रव्यासमानं नेयं द्वितीये तद्द्वयं तत्त्रयं चान्ये तच्चतुष्कं पञ्चकं वा कचिदिह वै तत्पदकमिति हि प्रजापतिराहेति । मार्गपथकल्पनं तदिदं कूर्मपुष्पास्त्रिप्रमाणवन्मध्यभागे चोर्ध्वमुभयकरयोर्नीचैः वृष्टिजलपतनहेतुस्थितिम् पार्श्वस्थक्षेत्रप्रमाणोन्नतिकं प्रसवणनदीहृदकुल्यादितरणोत्कल्यहृदसे-तुकल्पनान्वितमुभयकरयोः प्रच्छाद्यभूतहृद्रेणिकं जलपतनयोग्यशुद्धकुल्यकमुभयहस्तयोः कचिद्वा स्थले नानादेशपुरमार्गसंमेलनयोग्यं क्रमात् व्यासोपेतं दिक्प्रमनिरासकसंभलक्ष्णो-द्दीप्तमन्तिकस्थानकथनचणं नेदीयेप्रहारग्रामनगरादिस्यलपथकृतकरकं यथाशक्ति निम्नोन्नति-कहीनं दृढाञ्चलआवकल्पनं समष्टपावासादिकमृजुगामि स्थापयोदित्याह स कालज्ञो भगवान् नारदः ॥

पाठः—९

(जलाशयतटाकलक्षणकथनम्)

अथेह जलाशयतटाकनिर्माणलक्षणमभिधास्याम इत्याह भगवान् नारदः—नदीपर्वतपारावारारण्यावृतविविधभूमिस्वरूपप्रमाणज्ञाः स्वपतिभृत्याः मानकारिणो ग्रामनगरादेः प्राच्यां दक्षिणायां प्रतीच्यामुदीच्यां बोर्ध्वस्थले योग्ये नातिदूरे बृहद्बृहदतरतट-घट्टनावृते रन्ध्रेभेदान्तर्बाह्योष्णतादिहीने सुगुणे सन्मृत्स्ने तस्यारामनिष्कृटाद्यभिवर्धनयोग्य-जलाधारं जलाशयं सनदीजननीकं वा कचित् प्रकल्पयेत् उपर्युपर्युन्नतस्थानात् जलागमनपथि-ककुल्याद्युपेतमिति । ग्रामनगरादेर्मध्ये बोपान्ते तटाकमनारतमधुरजलमस्रवणमवाप्तसैकत-वालुकमगाधं स्थापयेत् दृढशिलापट्टिकास्रष्टैः स्रष्टशः सफलेन वा प्रतिभागं प्राणिवर्गा-वतारयोग्यकल्पनोपेतं प्रच्छाद्यभूतहृद्रेणिकं ह प्रोवाच प्रजापतिः कालकल्पतोयापसरण-सज्जलागमनकल्पनोपेतं सावरणं गुप्तमुखद्वारं सदैवालमङ्गणतलोपेतमिति ॥

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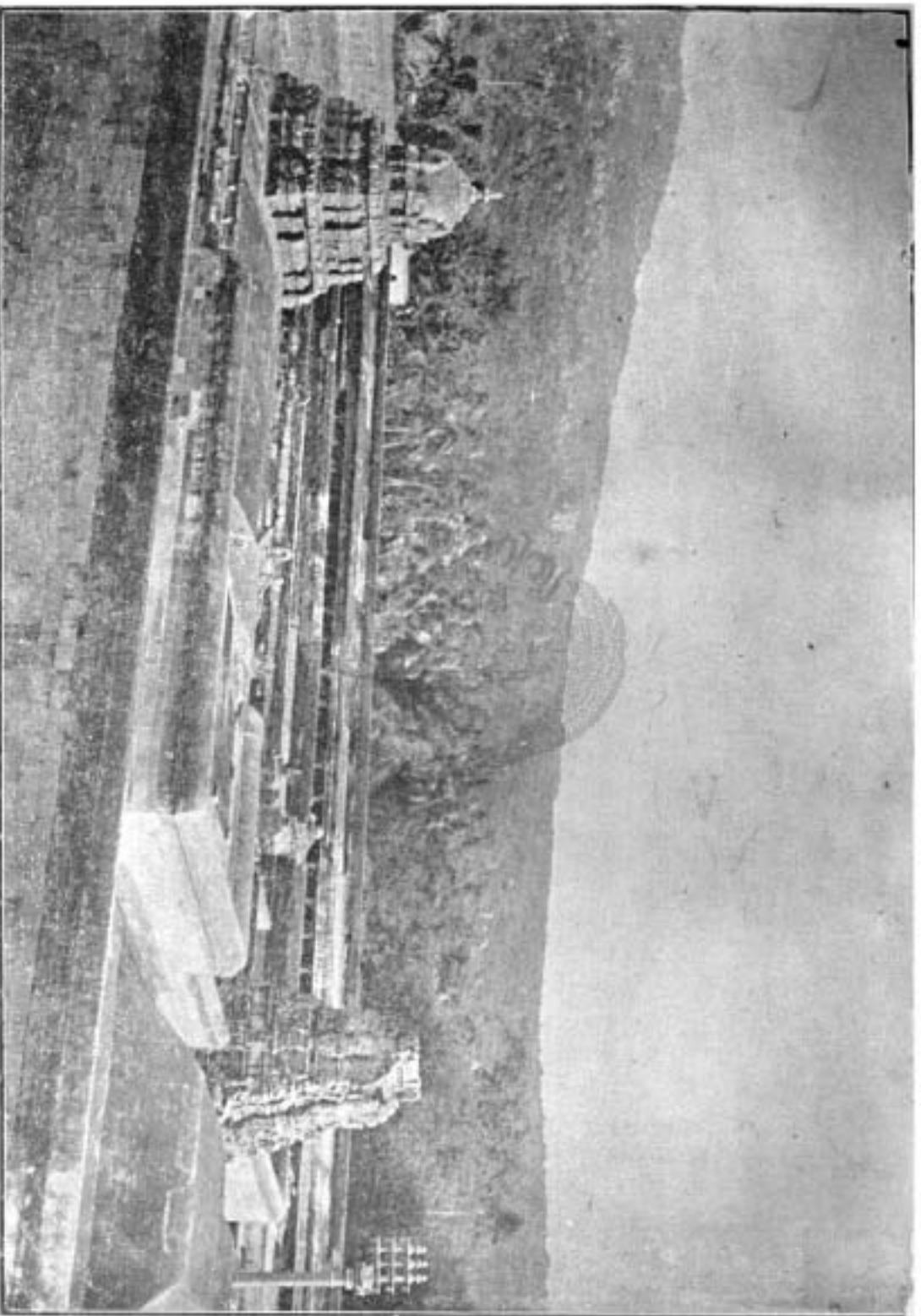
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TIRUMALAI SRI VENKATESVARA

मूर्तेष्वेह कला विस्मयकरिता सूक्ष्मेति या योगिनिः

पश्यन्त्यक्षरतो महार्थघटनाधाश्रीति या सुरिभिः ।

या श्रीसंगतमध्यमेति कविभिर्वाचां धुरोद्गीयते

मूर्तिं तां ससुपास्महे फणिगिरिप्रख्यास्फुरद्वैलरीम् ॥

कव्यचित्,

A VISIT AND RETURN

N. VENKATASUBBAYYA, B.A.

His Excellency Sir George Frederick Stanley

THE GOVERNOR OF MADRAS

TIRUPATI, the sacred abode of Sri Venkatesvara, the Lord of this Kaliyuga, attracts not only the Hindu pilgrim public of all India but also many a European gentlemen, official or non-official, who take delight in the enjoyment of the natural scenery of hills and valleys. In various parts of the hills there are several springs and water-falls which are resorted to, by pilgrims for getting rid of their sins while they present a beautiful, and grand sight to the European visitor. There is one flight of steps of stone, leading up from Alipiri, a mile and a half from Tirupati town, and passing across the seven hills about seven miles to reach the holy temple of the Lord of the Seven Hills. This is the route frequented by pious pilgrims every day in the year in hundreds and thousands. The stone-steps along this way have been for the most part repaired and replaced during the past recent years by the generous-hearted Sri Mahant Prayaga Dossji Varu, who has, to his credit, provided many a convenience to the devoted pilgrim public. There is a

second route to the sacred shrine from Chandragiri, seven miles from Tirupati. This route goes across only one rather precipitous hill which is nearly 4 miles from the Railway station. Even this way is frequented by pilgrims for whose convenience a grand and spacious choultry was recently constructed at a suitable spot by the liberal-hearted Sri Vicharanakarthalu Varu.

This holy place was visited by the Governor of Madras on 10th August 1932, after he left Chittoor the very previous night. His Excellency made his stay at Chandragiri, a place of historical importance in the Hindu India. In the cool hours of the morning, the Gubernatorial party went up the hill along the Mangapuram route, the summit of which is within half a mile from the temple of the Lord. At the Travellers' Bungalow His Excellency was received with all temple honours by Sri Narayana Dossji Varu, the representative of Sri Mahant. After a brief stay at the Bungalow, His Excellency was conducted through the main streets round the temple to the stone-Mantapam near the police station. The sacred image of the Lord was kept in a golden four-pillared Mantapa, beautifully and splendidly decorated with all the costliest jewellery available in the shrine. His Excellency and party were much impressed at such a majestic sight of God and then moved towards the Mutt of the Mahant, round which the party was taken by the Mutt authorities.

His Excellency returned, by the same route, to Chandragiri where he performed the pleasant function of opening the Stanley Baby Welcome Home. Mr. M. Ramakrishna Reddi of Thondavada village, an Ex-President of the Chandragiri Taluk Board, received His Excellency at the foot of the hills. This Home had been in a rented building ever since its start in 1924 and it is proud to have a new building of its own this year.

At 5, in the evening the illustrious party motored to Tirupati, the road to which was all along guarded by police constables. Receiving tributes of cheers from the villagers who thronged along the two sides of the road, His Excellency reached the Devasthanam Hindu High School building, at 5-30 p.m., where His Excellency was accorded a very enthusiastic welcome by the loyal townsmen. A grand pandal was put up in front of the school hall, beginning from the gate of the compound of the school premises. The pandal and the hall presented a beautiful and cheerful appearance. They were decorated with flags of different colours, festoons of various hues, electric lights of varied tints and electric fans. At the entrance, the school scouts presented to His Excellency a Guard of Honour. The Secretary of the Reception Committee Mr. K. L. Narasimhachariar

received the Governor and conducted him into the hall in which the pick of the town were assembled to offer a hearty welcome to the representative of their Sovereign. After the Governor and his party took their seats on the platform, the Municipal Chairman Mr. P. Subbarama Reddi Garu read the welcome address, presented it in a beautiful silver casket, garlanded His Excellency and introduced to him the several Municipal Councillors present at the time. The Governor made his reply in brief. The address made reference only to two pressing needs of the town. One was the Drainage Scheme and the other was the inadequacy of the Water-Supply. The Governor said that, in the present stringent financial circumstances, the Government could not extend more than half help, now already shown, and he advised the council to tap its own resources or cut short other items of expenditure to make up the want of funds mentioned in the address. As for the reference touching the abolition of the Chittoor District, His Excellency affirmed that due consideration would be bestowed upon their and other representations in the district before a final decision was arrived at.

After the reply of the Governor was over, the Headmaster was introduced to His Excellency. Thereupon the Headmaster led His Excellency upstairs to visit the Science Laboratory and the Botany Museum. The Governor was impressed with the splendid equipment of the two sections of the science study in the school. His Excellency was led up to the topmost terrace of the building wherefrom he had a birds-eye-view of the whole town and its prominent buildings. Coming down-stairs, the distinguished party left, amidst the deafening cheers of the concourse of people, for the Devasthanam new choultry near the East Railway Station. The Deputy of the Mahant received His Excellency at the entrance and took the party round the spacious verandah along which big rooms are constructed for the convenient accommodation of pilgrims. Spending a few minutes there, the party motored to the Chandragiri Mahal at which a grand tea-party was arranged by the local Reception Committee. The Mahal which was the residence of a branch of the royal family of Vijayanagar in days of old, presented a gay and lively appearance that evening. That function being over by 7 p.m., the distinguished party motored to the Mangapuram Choultry, in the vicinity of which, a fine shamiana was erected for the occasion. Sri Narayanadosaji Varu received His Excellency at the entrance. After His Excellency was seated, the Deputy of the Mahant read the welcome address which gave the history of the Electrification Scheme from its very inception up to

the present time. His Excellency was then garlanded and presented with a toy-temple of God Venkatesvara in silver, the towers and flag-staff being coated with gold. The Governor expressed his satisfaction at the able part played by Sri Narayanadossji both at Tirumalai and at Mangapuram in the unavoidable absence of his venerable Guru Sri Mahant Prayaga Dossji Varu. The Governor, before he opened the electric lights along the Mangapuram route to Tirumalai, said that the pilgrim public owed a deep debt of gratitude to the present charitably disposed Vicharanakarthala Varu for having provided them with so many conveniences such as choultries, electric lights and a host of others. At the end of the function, there was a fine display of fire-works.

Finishing this last function the Governor and his party left for the station and entrained to Madanapalle at 10 P.M.



HAPPY RETURN OF SRI MAHANT PRAYAGA DOSSJI VARU FROM HIS NORTH INDIAN PILGRIMAGE.

THERE are no people in the world more given to the practice of pilgrimages than the Hindus. A pious Hindu does not consider his life worth living unless he visits at least some pilgrim centres within his reach and capacity. In this respect, Sri Mahant Prayaga Dossjee Varu is the most blessed soul. For, he devotes all his life and energy in the management of daily worship, occasional festivals and other religious ceremonies of the greatest God of this Kaliyuga, the Lord of the Seven Hills. Not being satisfied with this holy task, a few months back, His Holiness undertook a pilgrimage to the sacred pilgrim centres in Northern India, including Badarinath on the heights of the Himalayas. People say that the way across the Hills to Badarinath is very risky. Yet, His Holiness was able to withstand all the fatigue of the difficult and dangerous journey at this part of his age, the wrong side of fifty. It is all the strength of his will power that has enabled him to complete his such a risk-some journey successfully.

From the Northern part of India, Sri Mahantjee Varu returned to Madras only last week. In the belief that his pilgrimage would not become perfect, without paying his homage to Sri Venkatachala-pati he came down to Chandragiri last Thursday evening. Like an ordinary pilgrim His Holiness got up the hill on foot and paid his respects to Sri Varu, the very same evening. He was received with all temple honours by the Devasthanam officers. Again, next early morning like a common pilgrim, His Holiness repaired to the two sacred waterfalls, Papanasanam and Akasa Ganga, had his bath under the holy falls and performed the religious ceremonies usual with pilgrims.

Visiting God Venkatesa that Friday noon, His Holiness walked down the Seven Hills and arrived at Alipiri at 7 P. M. He was received with all temple honours by the Devasthanam officers at the foot of the hills. His Holiness walked through the streets of the town in a procession with all the temple paraphernalia, followed by a large crowd of local people who were eager to have a look at his holy person and prostrate before him. After His Holiness reached his Mutt, the Devasthanam officers presented an address of welcome in a silver casket through their spokesman Mr. T. Ramamurthi Pantulu Garu, the present Amuldar

of the office. The staff of the Devasthanam congratulated their master on his long and successful pilgrimage to the holy places in Northern India and on his safe return to their midst. They fervently pray to the Lord of the Seven Hills to give their master sound health and prosperity and spare him long for his life-long devoted service at his Holy feet. The visit of His Holiness to Sri Padma-vathi Ammavari, at Tiruchanur, brought the sacred pilgrimage of His Holiness to a successful termination. One must have but wondered at the pious, exemplary and unostentatious nature of the Viragi Chakravarthi, when His Holiness was taken in a grand and long procession from the foot of the hills to his residence. The calmness of his temper, the bravery of his spirit, and the gracefulness of his manners, won for him a high place among the personages of his order. The fact that His Holiness has been a successful Vicarānakārtha of the several temples entrusted to his charge for more than 30 years, in fact that he has been steering the ship of the trust without yielding to none of the storms that have arisen against him and the fact that he possesses the first-hand knowledge of every detail and of every subordinate or otherwise connected with the several branches of the Devasthanam, speak very high of his great capacity for administration, his inexhaustible resourcefulness of his intellect and his keen study of human nature. In conclusion it may be pointed out that even his critics, let alone his admirers, may feel proud to know that he has made the influence of Sri Venkatesvara felt all over India from Kailas to Kanyakumāri, imported efficiency into the administration and created a well organised and founded treasury besides the acquisition of rich estates whose income would be enough to defray the expenses of the daily worship of the deities, even if the offerings and Kanukas from pilgrims should wane with the democratisation of the masses, the dissemination of heterodox ideals and the relaxation of spiritual beliefs. In short, notwithstanding the obstacles from within and without, Sri Prayaga Dossji Varu has found the temple 'brick' and made it 'marble,' which none of his predecessors was capable of and which his successors may not even think of. Is it possible to forget such a refreshing chapter in the history of the Devasthanam administration at the hands of the Hathiramji Mutt? Such was the enthusiastic praise offered by the public while he moved in procession from the outskirts of town to the Mutt.

SONNETS

J. MANGIAH, B.A., L.T.

TO WEALTH

For thee have I coursed these many a hundred mile,
Beguiled by faint and far-off hope to find
Thee in a prince's mansion, where doth smile
Fortune so full of charm, alas! but blind.
In quest of thee I roam to quench but want,
Not that thou shouldst be in with all thy train,
That gaining what is not. I may yet want
What is and can be mine, and live in vain.
Swell not thy train of wants as thou dost bide,
That slave I may yet be of all around,
Though lord in name; nor let unseeing pride
Lead me full light to where I may be found
Helpless and daggers drawn on every side,
And me from this and other worlds divide.

POVERTY

Much more revolting is thy cynic smile,
Than is the horrid gripe of ghastly Death,
The blessed tyrant of thy court servile,
Poverty gaunt with furrowed mien that galleth!
Each virtue and each charm devours thy hunger,
Unslaked as the hot Sahara's wide;
Ruthless pursuest till thou canst no longer,
If thou couldst not nip in the prime, hide, hide.
How many a noblest life's world-beacon-light,
Hath chilled anon to death thy icy hand;
Than basilisk's more fiery is thy sight,
Unhappy consul o'er thy wretched hand.
Misplaced the diamond blazing on thy head,
For only those erewhile that are not dead.

A POOR MAN'S SONG

Various fields tried I, poor I,
For love and joy, but see well nigh,
That nobody,
Doth care for me.

For love or gain said I, would I
Serve them most trustily, but fie
That nobody,
Doth care for me.

No heart best lustier than my
True one, yet true think I
That no body,
Doth care for me.

Various their strategy,
And mine but simple honesty,
So nobody,
Doth care for me.

Theirs wealth and pride and policy,
And mine but truthful modesty,
So nobody,
Doth care for me.

Their hope in shifty dastard lie,
And mine in steady mind and eye,
And nobody,
Doth care for me.

They think me slave for poor am I,
And rightful lord of me think I;
Reck nobody,
No, not I.

They think theirs right and surety,
And mine is justly so think I;
Reck nobody,
No, not I.

Why fondly care for them should I;
I care for nobody, not I,
Reck nobody,
No, not I.

SONNETS

KINDNESS

Oh! Kindness is a thing so soft
That man doth melt to it in tears,
And feeling rises lo! aloft
That she a hero never fears.

The Beauty swells her sweetest heart,
Pours forth shrill music bold in voice,
That worldly restraint is so smart
Where soul is mellowed as of choice.

A romantic scene of feeling high,
A tenderness, a delicacy,
A love that'd lose itself well nigh
In music sweet of misery,

The feeling that would rise so high,
Determination that would swell.
Her voice to where doth modesty
Lays restraint which we see so well,

A veil that would so sweetly hide
A face of Beauty, and a dance
Of grace with faltering step aside,
And yet a steady bold advance.

A sun through darkening clouds apeek
O'er Nature smiling through her grief,
A height o'er recling boulders steep,
Eternal charm o'er life so brief.

A hopeless fear, a firmness bold,
A maiden coy, a loud appeal,
A beauty rare, a love untold,
A strong despair, a martyr's zeal,

She waves round her finger, reels in joy,
The music peals and fades so sweet,
A heart's appeal we glad enjoy,
And how to sing the tears we greet.

LOVE'S REWARD

Love the charmer of the human soul,
The best investment of the wise and good,
The glow besides of human heart and food,
Harbinger of God's Grace which doth console
The human heart for e'er, e'er bringing in
A plenty more as undeserved reward
For action brave and kind on human sward.

A love for love is all His rule to win,
And human heart but nobly thanks the Giver
And human givers besides for which he has
A manifold reward. His Grace's rays
Run as His Might. It increases as the giver.
Man gives according to his meagre might,
But receives all a bounty's world outright.

[M.R.Ry. J. Mangaiah Garu, B.A., L.T., the author of a number of graceful poems in English, entrusted about 60 pieces selected out of his numerous compositions for publication to the Editor of this Journal about 1910 A.D. while the latter visited him at Raichur during his Epigraphical tour in Hyderabad. The Editor does not know whether the poems were since published by the author.—*Ed.*]

A BRIEF HISTORY OF THE TIRUMALAI SHRINE.

M. RAMAKRISHNA KAVI, M.A.

GOD VENKATESVARA enshrined on the Tirumalai Hill known in Indian Literatures as Mount Venkata is mentioned in the very ancient works in Sanskrit and Tamil. When and by whom the Shrine on the Hill was built is not known to History; for the glories of the God were sung even in the pre-historic days. The Mount Venkata represents Seven Hills known by separate names which lie on the way from the town of Tirupati to the Shrine of Venkatesvara on the seventh Hill known as Nārāyaṇādri. These Hills are the links in the continuous chain designated as the Eastern Ghats but known as Sri Parvata in ancient literature. Tirumalai means Sri Parvata (*Tiru* means Sri and *malai* means Mount). The chain of Hills as Puranas describe commences from Mahendragiri in Ganjam District and ends near Tirupati while its middle part is known as Śrīśaila in Kurnool District. The whole chain is depicted as Sesha Saila as an incarnation of *Sesha* the Lord of Serpents. The seven Hills of Tirumalai represent seven hoods with which the Sesha the serpent lord is represented.

The oldest literary records which mention the Lord of Venkata Hills are several Puranas of which Varaha is credited to have been composed before 2nd century A. D. Tolkappiyam in Tamil literature, a work which is agreed on all hands to have been composed prior to 4th century B.C., mentions Venkata Hill as the boundary between the Tamil and Telugu countries. In the various puranas, which even on rational grounds may be attributed to an age between 3rd and 10th centuries A.D., give the mythological account in attractive and graphic styles with geographical details of the manifestation of shapeless Vishnu into the corporal form of Lord Venkatesa; and His sports and the Grace He had shown to the sages and devotees. Removing all the human elements of Divine manifestation the under-lying strata sufficiently reveal the glorious influence which Sri Venkatesvara was able to effect upon his devotees and the great veneration in which He was held among the most reputed gods among the holy shrines in India. Even in Puranas it is said that His power was exhibited both in *Anugraha* and *Nigraha*, i.e., in meting out both Mercy and Punishment—Mercy when a devotee promises a vow either when he attains an object or gets rid of a trouble; and a devotee is punished when he fails to perform the same when his object was fulfilled. What was true in the days of the Puranas is more true even to-day. And the anger of God is feared by the rich and poor, and the religious and irreligious. This phase

of Divine Power, though the science of Physics and Psychology cannot easily account for, is seen and experienced every day, and even persons outside the pale of Hindu Religion and belief have acknowledged and testified in their gifts to the latent Power of this God. It is no exaggeration to assert that thousands of people of all shades of education and intellect sternly obey in proffering their vows for fear of God's unique potency of immediate punishment and the fact above can dispel all the doubts of a sceptic and can even induce an atheist to modify his views. Next to the stage of the Puranas the graceful lyrics of Tamil Saints ranging from the 6th century to the 1000 A.D., sing the glories of the Lord of Venkata. Peyṭṭṭi, one of the Saints that have sung, refers to the union of Vishnu and Siva in Lord Venkatesa which explains the fact that this God is worshipped by all without any sectarian bias, be they the followers of Vishnu, Siva, Sakti, or Kumāra. In one of the lyrics of Nammāṭṭar who is supposed to have lived in the 10th century, the Goddess Alarmelmanga, the consort of Sri Venkatesa, is mentioned with great veneration. This clearly establishes the currency of the existing tradition even ten centuries back if not twenty. The rites in the worship of God which are according to the tenets of Vaikhāṇasa, still reveal fond adherence to what were described in the works of Atri and Marichī who wrote their Samhitas long before fourth century B.C.

Entering into the historical period of Lord Venkatesvara's greatness sufficient data are available in lyric records which celebrate the glories of the Lord of the Seven Hills. The central Shrine and a number of outer buildings and Mantapas were built and rebuilt at various times. It is apprehended that quite a large number of ancient epigraphs on stone must have been either transformed out of shape or negligently inserted inside the stone structures. Of the available records an inscription of the time of Dantivarman, a later Pallava King of Conjeeveram (830 A.D.) proclaims certain donations to God. Rājārāja and a number of kings known by the name of Kulottunga who were the most memorable rulers of the Chola Dynasty, constructed and repaired extensive portions of the central shrine. They presented innumerable jewels set in precious stones which knew no value. During and after the disruption of the Chola Empire in the 13th century under the hands of the Pandya Kings of Madura and the Bhallālas of Dvarasamudra, the conquerors laid their treasures at the feet of Sri Venkatesa along with their bodies and mind. The famous Pandya King Jaṭāvarma-Sundara Pandya in the middle of the 13th century, constructed a canopy of gold plate over the central shrine which is known as the Ānanda-Vimāna. The gold plated

vase was restored a second time during the reign of Salva-Mangi about 1410 and again by great Krishna Raya in about 1520. The present Vicharanakarthā had it renovated in 1909. The Kāḍavarayas who traced their ancestry to the Pallavas attributed their martial glories to God Venkatesa and recompensed him with liberal donations and the construction of ornate Mantapas. The palmy days of the Lord commenced from the reign of Saluva Narasimha whose extensive conquests and administrative tact brought the whole of South India under his power which facilitated his great successor Krishnaraya to build a mighty empire. He was a great devotee. Krishnadēvarāya who came a few decades after Saluva Narasimha made extensive repairs and re-instated the forms of worship which probably fell into disuse and introduced all the festivals and processions which are still in vogue. The monuments representing him and his wives inside the first Prākāra still proclaim his intense devotion besides his memorable deeds. His brother Achyuta who was long imprisoned at Chandragiri regained the throne of Vijayanagar by the grace of this God and the zeal with which he would have performed his vows can easily be imagined. The descendants of Rama Raya obtained the kingdom of Vijayanagar after Sadasiva, the brother of Achyuta; though they came from the middle of Kurnool District, the epigraphs show their intense devotion to Lord Venkatesvara unparalleled among the royal suppliants. Tirumala Rāya and Srirangarāya of the 16th and the 17th Centuries were distinguished patrons and organisers of vast processions.

During the regime of Vijayanagar sovereigns the internal administration of this Temple and its vast wealth and the villages gifted to God were vested with the Officials accountable to the Sovereigns. The whole of the 18th Century which followed the decline of the Vijayanagar Empire was the worst period in Indian History especially in the Deccan and South India when every upstart wresting a small principality struggled to rise and aimed at the destruction of strong Sovereignties. This period was covered by the conquests of the Muhammadans with intervening periods of the Maharatta rise and fall. The Shrine of Tirumala fortunately escaped the ravages of the Muhammadan caprice. No Muhammadan sovereign during this period continued in power for more than a decade which led to the frequent change of hands at the head of Tirumalai administration. Raghoji Bhonsle, a Maharatta General who invaded South India, visited the Temple and made apparently permanent arrangements for its administration. His presentation of valuable jewels to Lord Venkatesa still proclaims his memory in a box set apart in the Temple in his name. In the 18th century one Narayana

Sastri held the contract or *Isara* of the Temple. He entered into active politics taking the side of the French. Selfish though he would have been, his political tactics did not affect the fortunes of the temple. From 1800 to 1845 the English held the sovereign power over the District and they continued administration of the temple as they found it when they took charge. It appears that there were several factions among the Brahmins who held religious sway in the Temple which ultimately led to open dissensions. It is this phase of internecine quarrels added to the trouble of bestowing permanent attention to arbitrate in matters of pure religion that led to the decision of the East India Company to invest some disinterested person quite unconnected with any of the factions with the administrative power of the Temple. Without the knowledge of the religious rites and deep devotion to God mere ability in secular administration cannot achieve success in the temple administration and is frequently wrought with trouble. Thus Mahant Seva Dossjee, the Head of Hathiramjee Mutt, Tirupati, was endowed with full powers both in religious and secular matters concerning Devasthanam Administration.

Sri Sevadossjee Varu administered the Temple affairs since 1843 for a period of 21 years. Much of the spade work in bringing the confused state of affairs to a system engaged his attention. During his time cars (*ratha*) whose want was felt during processions were prepared both for Tirumalai Temple and Sri Govindarajaswami Vari Temple at Tirupati. The coronet for Sri Venkatesa was one of his gifts. Sarvabhupala-Vahana which is used only on great occasions was fully repaired with gold plating in his time.

His successor Sri Mahant Dharma Dossjee Varu held authority for 16 years till 1880. During his sway everything was brought to system and account. Leaving the present Vicharanakarthala Varu, Sri Mahant Dharma Dossjee Varu carried out most of the charitable works. The construction of the Alwar Tank at Kapilathirtha and Padmasarovara Tank at Tiruchanoor, Prākāra and Gopura at Tiruchanoor and the construction of a new gold plated Dvajasthamba for Sri Ramaswami Vari Temple, the construction and *Pratisthā* of Suryanarayanavami Vari Temple at Tiruchanoor and Salananchar shrine at Tirupati are among his permanent works. A number of constructive works began by him were continued and finished by his successor Sri Mahant Bhagavan Dossjee Varu. Sri Mahant Dharma Dossjee Varu will ever be remembered for a number of jewels, the most prominent among them being *Makara-kāṣṭhi* to Lord Venkatesa and costly silver and gold plated Vahanas to the Temples at Tirumala and Tiruchanoor. He constructed a

Bungalow on the Hills for the convenience of pilgrims. He had strong desire to open schools and colleges which was carried out by his successor. Two High Schools one at Vellore and another at Tirupati and a well equipped Sanskrit College at the latter can be assigned to perpetuate his memory.

During the short period of ten years of Sri Mahant Bhagavan Dossjee Varu, the 16 pillared Mantapam in the garden of procession at Tiruchanoor and the Tank at the same place were finished, which were begun by his predecessor. He began the building of a new Temple for Sri Sundararājaswami Varu at Tiruchanoor which was completed by the present Sri Vicharanakarthala Varu. To the Goddess at Tiruchanoor he made *Rathnūla Kouṇḍai*, a fine jewel set with precious stones. Scarcity of water always felt by the pilgrims on the Tirumalai Hills was remedied by the construction of a tank (Alwar Cheruvu) and the introduction of pipes. But the arrangement came into disuse soon after his death. The present Vicharanakartha has completely renovated the Alwar Tank and made the water supply quite enough to the needs of the people.

At Tirupati a spacious choultry known as Pushpatoṭa was built by him which still affords best accommodation to pilgrims. It is located at a convenient place in the heart of the town and the sojourners have at their command all the facilities for visiting the holy shrines in the town.

The two successive Mahants who administered the temple affairs for 4 and 6 years respectively have attended to minor repairs, continued the grand works begun by their predecessors. Sri Mahant Ramakisore Dossjee Varu constructed the present building for High School at Tirupati.

The present Vicharanakartha, Sri Mahant Prayagadossjee Varu, was vested with powers in 1900. His long regime gave ample opportunities for making improvements in every desirable line. Regarding the revenue of the Temple, he raised it to about 15 lakhs a year and as the permanent property in the name of God, he has purchased 4 Taluks consisting about 630 villages, (Kachinad, Tiruttani, Athimajeru and Narayanavanam Taluks). Besides the permanent investment in lands, about 15 lakhs of Rs. has been invested in Government and other securities. Besides this tangible amount of money, his permanent works in constructing and repairing portions of temples and making Vahanams in silver or gold plating on silver and in making fine set of jewellery to every one of the Gods will perpetuate his memory to posterity. Varāhaswāmi Temple and the central canopy or Mantapa in the *Pushkarini* (Holy Tank) on the Hill, the relaying of floor in all the Temples of

Tirupati and Tiruchanoor and the construction of gold plated Dvajastambha in Tiruchanoor, the repairs to the Siva Temple at Kapilathirtha and the relaying of steps on the pathway leading to the Hills and the new construction of a beautiful and commodious choultry near the railway station with an octagonal tank by its side are among his permanent works. He undertook and successfully executed a task called *Jagabandhana* repairs—restoration of dislocated portions in the Holy of Holies. Kalpavriksha Vahanam entirely of silver, Hamsa Vahanam, and Aswa Vahanam fully gold plated on silver and Elephant Vahanam are among many of his gifts for processions of Venkatesa and Govindarajaswami. He undertook the making of a diamond crown for Lord Venkatesa at an enormous cost and the work is kept in abeyance for the present. Gold-plated Balipitha for Venkatesvara and a gold-plated Dvajastambha to Govindarajaswami and an ivory palanquin of exquisite design and workmanship are taken up and these works are nearing completion. The list does not undoubtedly exhaust itself; and these items cost over 50 or 60 lakhs of Rupees. To education, he has bestowed no less attention. Sanskrit College is maintained at a great cost where some of the branches which are not taught in any of the kindred institutions are introduced and kept up. The ability of the present Vicharanakartha lies chiefly in bringing an admirable system and order into the administration. His organising and controlling powers are admired even by his opponents. For the convenience of pilgrims who ascend the hill even at the dead of night, he introduced the Electric Lighting of the pathway, and the Chandragiri way to Tirumalai which fell into disuse for the last two centuries is being revived by the construction of a choultry at Mangapuram near Chandragiri and by electric lighting. He created facilities for pilgrims to distant places as Papanāsa and Akāśa Gangā. A permanent Hospital is maintained on the Hill and the sanitation scrupulously cared for has received praise from a number of officers and pilgrims.

He has organised the Devasthanam service after the system of various departments in the Government and introduced its procedure even to minute details. A few old trustworthy servants of the Devasthanam are granted pensions.

The History of the administration of the Sri Mahants strongly attests the truth in History that comparatively a long reign is more prosperous and productive of great beneficial works to the subjects; for during the short reigns, the persons in authority will have scarcely time to observe the needs of the people and carry them out. This is patent truth and whatever the present Vicharanakartha Varu has done stands most graciously to the credit of the administration of the "Mahants" and the posterity will surely acknowledge his good and lasting acts with unbiassed fervour and gratitude.



Vimānam over the Central Shrine of Śrī Vēṅkaṭeśvara's Temple with a Single Golden Kalasam.

SRI VENKATACHALA-MAHATMYA

(Continued from Page 30.)

CHAPTER VII.

The Process of Acquiring Riches and Prosperity by the Brahmana Atmarama.

Sūta said, "O learned men! Follow me closely; I shall tell you a story which was first narrated by Vālmīki-munīndra, and also retold by me so often.

In the Madhya-dēśa (Central India) lived a famous Brāhmaṇa named Ātmārāma, born in a noble family and engaged in the adoration of Gods and Brāhmaṇas. His father too was a renowned Brāhmaṇa, learned in the *Vedas* and *Vedāṅga* and intensely devoted to the worship of Viṣṇu. Like the father, the son also was modest and was beloved of all learned men. After the demise of his father, he lost the ancestral wealth which he came by, became devoid of the means of livelihood and ceased to be respected anywhere. He thought within himself, "How does it happen that I, being born in a high family, should suffer this destitution and degradation? Ill-fame has attached itself to me and to my great ancestors. Whither shall I wander to seek relief?" In this sorrowful mood he journeyed on and reached the Vākaṭādri (hill), came to the *Kāpila-tīrtha* adjoining the shrine of Kapilāsvara, bathed in its water and, ascending the hill, took a bath also in the seventeen *tīrthas* commencing from the *Kāpila-tīrtha*. With this bath his sins were washed off and his mind became calm and clear; and, seating himself in a secluded spot, he began to ruminate over his poor condition and the way out of it.

At that time he observed near by, in the midst of a cave, Sanat-kumāra-yōgīndra deeply absorbed in *dhyāna* and *yōga* and splendid as the sun. Believing that this *yōgīndra* was not ordinarily accessible to men and that he might intuitively know the life-story of the entire humanity, and desiring to learn something of himself, he prostrated himself before the sage and said, "Owing to my evil deeds I suffer greater torment than is to be endured in hell. I seek your protection and conjure you to suggest means of escape from my distress." The sage concentrated his mind for a time on the Brāhmaṇa's condition and then briefly told him, "Wake up, son. Having wrought sinful deeds in your past life, what can avail your sorrowing in the present life, when the fruit of those sins is ripe for effect. In your previous life you caused grave impediments to charitable gifts through discouraging both the giver and the receiver; you gave trouble to the happy souls in various ways; you did not,

even in the least, deign to make gifts of money, house, land, cows, grain, clothing, ornaments, etc.; you only committed impious acts and never did a good deed; and you failed to place faith in and adore Vishṇu who is the dispeller of the sorrows of the devotees and the grantor of their wishes. As such, how do you expect to be happy in this life? However there is a way out; hear me and I shall intimate to you."

On hearing these nectarine words, the Brāhmaṇa, with palms joined in deep reverence, addressed him thus, "O sage, you are like an ark to me who am immersed in the ocean of sorrow, like the shower of rain to the sun-scorched vegetation, like a treasure to the poor, and like a physician to the sick. Through the grain-worth of my good fortune I have found you here. Pray protect me, the worst sinner, and extend your kind looks to me." Being thus extolled, Sanatkumāra-yōgindra replied, "Son, I shall explain to you the *tattvārtham* which is a great secret."

**The method of incantation of the Vyūha-Lakshmi-mantra
as taught by Sanatkumara.**

Sanatkumāra continued, "Mahā-Lakshmi, the consort of Hari (Vishṇu), whose eyes are moved by the wavelike surges of kindness, whose face resembles the full moon, who is the mother of all the worlds, the sole destroyer of all past sins and all sinful acts of the present and the future, the cause of the great deluge, the bestower of all prosperity, has three kinds of *vyūha* (army), viz., *Lakshmi*, *Kīrti* and *Jaya*. The presiding Goddess among them is denoted Vyūha-Lakshmi, the ever youthful and the all-merciful. That Lakshmi is capable of destroying sins easily and bestowing prosperity on Her devotees. The hymn with which she is to be invoked is as follows:—

“ वेदादिमायै माते च लक्ष्म्यै नतिपदं वेदेत् ।
परमेति पदं चोक्त्वा लक्ष्म्या इति पदं ततः ॥
विष्णुवक्षः स्थितायै स्यान्माया श्रीतारिका ततः ।
बह्निजायान्तर्मतोऽयमभिष्टार्थसुरद्रुमः ॥
द्विसुजा ब्रूहलक्ष्मीः स्वात् वद्वपद्यासनप्रिया ।
श्रीनिवासांगमध्यस्था सुतरां केशवप्रिया ॥
तमेव शरणं गच्छ सर्वभावेन सत्वरम् ॥”

("It must be pronounced with the addition of the word *namah* (obedience) to the expressions *Vedādimāyai* (*primum mater* of the *Vēdas*), *mātrā* (universal mother) and *Lakshmai*, and again to *Lakshmai* preceded by *parama* (supreme), and *Vishṇu-vaksha-*

sthitāyai (who abides on the chest of Vishnu); and with the suffix of the term *svāhā* which is the name of the consort of Agni (God of Fire) to *Māyā* and *Śrī-Tārikā*. This *mantram* is like the celestial tree fulfilling the desires of the devotees. The said Vyūha-Lakshmi has two arms only and is pleased with the seat in the closed lotus, rests on the bosom of Śrīnivāsa's (Vākaṭṭā's) body, and is delighted immensely in the company of Kāśaya (the Tri-mūrti form). Quickly surrender yourself to Her with implicit faith in Her.")

On being thus initiated by Sanatkumāra, the Brāhmaṇa Ātmārāma was flushed with joy mingled with astonishment and awe. Repeating this *mantram*, he climbed the hill and, feeling that his life thenceforth became blest and witnessing the running waters here and there on the way, reached the *Svāmi-puṣhkariṇī*, which equals the heavenly Ganges and the Virajā rivers, which confers *puṇya* (merit) on persons bathing in it and in which holy sages perform their ablutions. In this *Svāmi-puṣhkariṇī* Ātmārāma took his bath in the manner prescribed by the *tāstras* and his body soon became lightened of a heavy burden. He then saw a fine forest close by as well as a lofty *vimāna* (dome) protected by the Siddhas, adorned with many *gōpuras* and *maṇḍapas*, set with gems and built of gold, vying with Gandharva-nagara (Alakā), enticing both the eye and the mind, shining (causing pleasure) through dance and instrumental music, and worshipped by the assemblage of Gods.

The Brāhmaṇa was taken by surprise at the sight of this wondrous *vimāna*, and with the increase of his merit he proceeded towards it and within it saw Vākaṭṭāvara, the Lord of Śrī (Lakshmi), with eyes resembling an open lotus, adorned with the *śaṅkha* and *Chakra*, with the *varahasta* (hand held to point down so as to indicate the grant of boons), graced with a *kīrti-makuta* (crown), shining with the *kuṇḍalas* (ear-rings), embellished with all ornaments, wearing the yellow silk robe and looking as beautiful as countless Kandarvas (Cupids), and accompanied by Śrī (Lakshmi) and Bhūmī (Earth); and praised by Brahma and Śiva as the sole repose of the world and as the absolute refuge, manifesting Himself as Brahma the creator and Mahāvara the destroyer of the world.

To this omnipotent Vākaṭṭā the Brāhmaṇa Ātmārāma made a humble obeisance and, rising up, exclaimed, "Lord! You are omniscient, since you dwell in all souls, and I bow to you," and stood still, overcome with awe. God Śrīnivāsa, who is all-knowing, all-merciful and supreme, divining his object, addressed him thus:—"Fear not; grieve not; in consideration of Vyūha-Lakshmi, whom you have invoked, all your evil acts are condoned; prosperity is bestowed on you so as to last long; and long life, health and wisdom

are also granted to you. O excellent Brāhmaṇa, enjoy long the wealth conferred on you." While hearing this divine utterance, Ātmārāma prostrated himself before God, and, on rising up, found that both God and the forest had disappeared. So he retraced his steps to the *Svāmi-puṣhkariṇī* in great fright and revolved within himself whether all that had happened till then was merely a dream, or a freak of the mind, or a mystery of God, or an actuality, and exclaimed, "O Lord! I am unable to know the truth of this vision and I trust that it comes true." Then he descended the hill and, taking up his abode near the Veākaṭādrī and obtaining peace of mind and wisdom, happily lived long.

I have thus recounted to you this episode which was formerly related by Vālmiki."

This is the 39th Chapter of "Śrī Varāha-Purāṇa" describing the process of acquisition of riches and prosperity by the Brāhmaṇa named Ātmārāma, and forms the 7th Chapter of "Śrī Vākaṭāchala-Māhātmya."

CHAPTER VIII.

The mahātmya of the seventeen tirthas beginning with the Kapila-tirtha.

The Rishis said, "The story of Varāhādrī is like nectar to the hearers, and our desire to hear an account of Vaikuṇṭhādrī grows. You referred to the existence of seventeen *tirthas* on the Kanakāchala; please therefore describe to us the *māhātmya* of these *tirthas* which tend to increase religious merit." On this request, Sata called the sages together and thus commenced his narration:—

"The *māhātmya* of these sacred waters is not possible to be fully described by any one, but I shall reveal to you a little of it as far as I know it.

1. *Kāpila-tirtha* :—At the foot of the hill is enshrined *Kāpila-Liṅgam* which was formerly worshipped by the sage Kapila in the *Pātāla-lōka*. For some cause it split the earth and rose to its surface and all the *Dēvas* prayed that it might rest there alone. Making an opening in the earth in front of it, appeared a *kapila-pais* (tawny cow) later on and this hole is the *Kāpila-tirtha* which possesses powers of destroying all sins.

2. *Śakra-tirtha* :—Above the *Kāpila-tirtha* lies the very holy *Śakra-tirtha*, by a bath in which Indra became released of the curse of Gautama for his illicit connection with Ahalyā.

3. *Vishvaksēna-saras* :—Above this second one is the sacred *Vishvaksēna-saras* where Vishvaksēna, the son of Varuṇa, rendered

penance and obtained an identical form with that of Vishṇu together with the commandership of Vishṇu's forces.

4-8. *Paśchāyudha-tīrthas* :—The five *tīrthas* named after the five weapons of Vishṇu, viz., *Śaṅkha*, (conch), *Ghakra* (disc), *Gadā* (club), *Śārṅga* (bow) and *Nandaka* (sword), which are all very holy pools, are situated above the *Vishvaksēna-saras*.

9. *Agnikūṇḍa-tīrtha* :—This lies above the *Paśchāyudha-tīrthas* and is inaccessible.

10. *Brahma-tīrtha* :—Above the last one is situated the *Brahma-tīrtha* which confers great merit.

11-17. *Saptarshi-tīrthas* :—Near the *Brahma-tīrtha* are the *Saptarshi-tīrthas* which contain holy waters. Of these seven *tīrthas* the first one possesses ten times as great merit as that of all the previously mentioned *tīrthas* taken together, and each successive one among the seven similarly possesses merit ten times greater than that of each prior one.

It is impossible for me to describe fully the *mahātmya* of all these seventeen *tīrthas*; but I heard of a legend connected with them. Once upon a time a certain Brāhmaṇa was preparing to start on a pilgrimage to the holy waters and Kamalādhīśa (Vishṇu), appearing to him in a dream, asked him why he intended to go on that religious tour and intimated to him, "On this *Pushkara-taila* are situated seventeen excellent *tīrthas* and among them the *Kāpila-saras* is the most holy. By bathing in these seventeen *tīrthas* as enjoined in the *śāstras* will doubtless accrue to you the merit resulting from the bath in all the *tīrthas* on earth." Accordingly the Brāhmaṇa gave up his programme of his intended *tīrtha-yātra*, proceeded to the *Vākaṭāchala*, bathed, in order, in the seventeen *tīrthas* and obtained merit, I was informed, just as it was declared by God. The inherent powers of the three crores and a half of the *tīrthas* situated in the three worlds are existent in this *Harigiri*. O Munis, all men desiring to encircle the earth will derive the concomitant merit by the circumambulation only of this auspicious *Vākaṭāgiri* which abounds in holy waters and sacred spots. I also learn that, by the mere sight of the top of the peaks of the *Vākaṭāchala*, Balarāma obtained, in full measure, the merit attaching to a *tīrtha-yātra*.

(1) The *mahātmya* of the *Pāṇḍava-tīrtha* :—On the advice of Śrī Kṛishṇa the five Pāṇḍava brothers came to the *Vākaṭāchala* and lived for a year at a certain *tīrtha* on it protected by the *Kṣhātrapālas*, making use of its water for bathing, drinking and other purposes. At the end of the period Dharmarāja dreamt one day that, inasmuch as they had lived for a year at that *mahā-tīrtha*, their sins had vanished, giving place to goodness, by the accession of

which they would secure victory in war and regain their kingdom. Since that time of their habitation the *tirtha* has come to be known as the *Pāṇḍava-tirtha*.

The *māhātmya* of the *Jarāhara* and other *tirthas*:—The three *tirthas*, *Jarāhara-tirtha*, *Valighna-tirtha* and *Rasāyana-tirtha*, lie on the *Chintāmaṇigiri* in the caves of the hill on the eastern side of the *Śvāmi-Pushkaraṇī*, within a distance of twenty-two arrow-shots; but they have become evanescent through the *māya* (illusion) of God; and even the *Dēvas* have not seen these wonderful *tirthas*.

In the *Kanakāchala* exist mines of the eight kinds of metals and, consistent with the fruit of their meritorious deeds in the different *yugas*, do men know them. The ascent of the hill in deep devotion will yield strength of legs and rapidity of motion to the lame; give clear and beautiful eyes and vision to the blind; bestow learning and wisdom upon the dumb; endow the deaf with sound hearing, and grant many children to the sterile woman, and wealth to the poor. All these results are attained only through *bhakti* (faith) centred in the hill as to its powers of atonement. What person knows fully and accurately the true nature and form of the *Vākaṭādrī*? It is sometimes called *Śrīnivāsagiri* and sometimes *Kanakāchala*; sometimes it appears as an embodiment of knowledge and wisdom and sometimes in the form of gems; and sometimes again shines as *Lord Śrīnivāsa* decorated with ornaments; and owing to the change of times it presents itself to some as a common natural hill. As such, which person can perceive the greatness and sanctity of this hill?

A little of what I heard and saw I have rehearsed to you, as it is not possible to narrate everything that I had heard."

This is the 40th Chapter of "Śrī Varāha-Purāṇa" describing the *māhātmya* of the seventeen *tirthas* counted from the *Kāpila-tirtha*, etc., and forms the 8th Chapter of "Śrī Vākaṭāchala-Māhātmya."

CHAPTER IX.

The Advent of Sri Rama to Venkatadri.

The Munis exclaimed, "O Sūta, the *māhātmya* of *Vākaṭādrī* is like the *elixir-vitae* to the hearers, and what we have heard from you has not conduced to our satiety. Pray tell us a little more of what you have heard of this hill." And in compliance with their request, Śūta thus enlarged his theme:—

"Rāma, who had eyes resembling the lotus, who possessed all good qualities and who was learned in all *śāstras*, was the son of Daśaratha. During the progress of his expedition to kill Rāvaṇa, he camped with his army on the auspicious *Vākaṭāchala* in company

with Saumitri (Lakshmana), the swift Hanumān and the high-souled Sugrīva, after leaving the woody banks of the *Pampā-saras*, performed his ablutions in the *Svāmi-Pushkarinī* and latterly destroyed his enemy Rāvaṇa together with all his followers and secured victory in battle. So have I heard of this legend which I will now relate to you. Follow me closely.

As soon as Rāma the archer reached the Śśhāchala with all the numerous Vānaras (monkeys) from the Rīṣyamākāchala with the avowed object of annihilating Rāvaṇa, the blessed Añjanādevī, the mother of Hanumān, greeted him and prayed to him, "O long-armed Rāma! I am here eagerly expecting your august presence, and likewise are several Munis residing in this same forest engaged in long and constant self-mortification, awaiting your visit to this place; please therefore favour us all and bless us, and then resume your march." Rāma replied, "My time is so fleeting as not to allow me to proceed to that place of penance of the Munis. My business on hand is heavy and urgent, and your request will be complied with on my return journey." On this reply of Rāma, Hanumān humbly suggested, "Since the huge Vānara army is very much tired with the rapid march, it is desirable to make a halt somewhere near by; and this hill too is on the way. It is called *Añjanagiri* and it abounds in trees bearing flowers and fruits at all times, in numerous waterfalls and torrents, caves, peaks and plateaus and in edible roots and bulbs. Here honey is available in plenty in the hives on the trees growing at the caves in the hill. You are yourself aware of these facts and you may act by your inclination." At this suggestion of Hanumān, Rāma said, "O son of Añjanādevī, I am, no doubt, acquainted with these things and I also heed your words. But you must proceed in advance on our present business." So directing the chief of the monkeys, Rāma advanced with his Vānara army to the excellent *Vākatānaga* containing great varieties of trees, flowers and fruits, and singing and chirping birds.

In the northern region of the hill a certain learned Brāhmaṇa, named Nirlōmā, was doing penance in contemplation of Svayambhu (Brahma) with the desire of attaining the *Brahmalōka*. At one time Brahma appeared to him and intimated to him that he might enter the *Brahmalōka* soon after paying his obeisance to Rāma in the company of Saumitri (Lakshmana). Accordingly this Nirlōmā met Rāma, presented him with offerings of fruits, bulbs and other edible roots and addressed him thus, "By the sight of your lotus-like face my life has become blest and the long penance I have been practising has now borne fruit. O Lord Rāma, permit me therefore to pass to the *Brahmalōka*." Rāma granted the prayer of the Brāhmaṇa and

then got up the hill. There he unburdened certain Yakshas of their curse and reached the *āśrama* of Añjanādevī situated near the *Ākāśgaṅgā*. After receiving adoration from her at her hermitage, he moved on to the *Svāmi-puṣhkarīṇī*, in which *tīrtha*, which grants universal victory, bathed Rāma, Lakshmaṇa, Hanumān, Sugrīva, Aṅgada, Jāmbavān, and Nīla; and Rāma, having procured a collection of fruits and roots, made a gift of them to the Munis, agreeably to the precepts of the *śāstras*. Here on the south-west of the *Svāmi-puṣhkarīṇī* Hanumān put up separate cottages for the different Vānara leaders, secured sweet fruits, roots and honey in large quantities and worshipped Rāma with them. Rāma was exceedingly pleased with it and he rested there quite happily, as if in his own palace, in the midst of Sugrīva and other chiefs. And the various kinds of monkeys, big and small, feasted themselves with flowers, fruits, roots, bulbs, honey and sweet water and other food substances, and, becoming fattened and inspirited with these fills of food, they roamed about the hill and amused themselves in large groups. Some of them dived deep into the water and some just below the surface; some roared and some jumped; some leaped from peak to peak and some from tree to tree and thus onwards from forest to forest; and so the monkeys roved and exerted themselves from feelings of joy and pride of strength. Some mounted on others and some took hold of the tails of their playmates and jumped on towards others, while some, catching their fellows, kissed their ears. These monkeys in groups ejaculated, "We will burn Rāvaṇa with our sight alone in the battle; or we will pull out Laṅkā with its foundation or drag up the Trikaṇṭha mount on which Laṅkā stands; we will cross the ocean infested with crocodiles, bring down the moon and the sun by the force of our arms and for the sake of Rāma we will break all mountains and cut all trees and enter the *Pātāla*, the *Maharlōka* or the *Rasātala* in whichever of them the wicked Rāvaṇa may seek shelter; and we will ourselves destroy this warrior who is the scourge of the world. Why does the all-merciful Rāma delay to decapitate Rāvaṇa?" And these valiant and huge-bodied Vānaras rambled over the meritorious *Vākaṭādrī* in countless numbers making up an *arbuda* (one hundred crores) which exceeds many crores, and sojourned on it in amity among themselves.

As such, how can even the wise men describe the greatness and power of this hill?"

This is the 41st Chapter of "Śrī Varāha-Purāṇa" relating the advent of Śrī Rāma to the *Vākaṭādrī*, the prayer of Añjanādevī, etc., and forms the 9th Chapter of "Śrī Vākaṭāchala-Mahātmya."

HINDU ICONOGRAPHY *in re* THE TIRUPATI TEMPLE*

C. DORAISWAMI AIYANGAR, B.A., B.L.

No apology is needed to put before you a subject which is of paramount interest in this country and save to those among us who may be Atheists and Antitheists the subject will be one of great interest in understanding the significance of the unique form of worship that plays a prominent part in our religious life. Idol worship has been in vogue in our country from time out of memory and attempts made by several chronologists to fix its starting point have been in my humble opinion a failure as the faulty dates given by some will show. In Ramayana, the Mahabharata, the Vishnu Purana etc., there are references to idol worship.

In determining the constitution of the cosmos theistic schools of philosophers are agreed that there are three essences—*Chit*, *Achit* and *Iswara*. These the Visishtadvaitins describe as the Jivatmas, the Prakriti and Iswara.—The Individual souls, matter and Iswara. In whatever manner the philosophers may speak of the ultimate resolution of the three essences the *Paramatma* stands out as an indissoluble factor. The *Paramatma* or the *Parabrahman* is or governs the essence of the existence. Hence it is advantageous to know the various manifestations of the *Parabrahman*. They are *Para* पर, *Vyuha* व्यूह, *Vibhava* विभव, *Harā* हार्द and *Archa* अर्च. The supreme being as he is when he is transcendent beyond the Prakriti Mandala devoid of phenomenality is the *Para*

उद्यद्भानुसहस्रमास्तरपरव्योमास्पदं निर्मल-
ज्ञानानन्दघनस्वरूपममलज्ञानादिभिः षड्गुणैः ।
जुष्टं स्मरिजनाधिपं धृतरथाङ्गाब्जं सुभूषोज्ज्वलं-
श्रीभूसेव्यमनन्तभोगिनिलयं श्रीवामुदेवं भजे ॥

This form is accessible only to those who have attained Mukti or the final liberation or to those who never had births and rebirths. There are three divisions of beings other than God, *vis.*, the *Baddha*, the *Mukta* and the *Nitya*. The *Nitya* are those eternal unchangeable beings free from any Karma or karmic births and rebirths and ever devoted to the service of god like Adisesha, Garuda, Vishvaksetna etc. The *Baddha* are those who bound by karma undergo births

* This paper was read before the Literary League at Chittoor.

and rebirths and are subject to the limitations laid by Prakriti. When they are completely absolved from karma effects of their good and bad actions they become *Muktas*—those who have attained the final liberation. These *Muktas* then get access to the Para—the primary form of the Parabrahman. The *Vyuha* is likewise inaccessible to us. It is the manifestation of the Parabrahman in the apartment or laboratory of his various functions of creation sustenance and dissolution, सृष्टि स्थिति and लय.

अमोदे भुवने प्रमोद उत सम्मोदे च सङ्कर्षणः
प्रद्युम्नश्च तथानिरुद्ध इति तान् सृष्टिस्थिती चाप्ययम् ।
कुर्वीणान् मतिमुख्यषड्गुणवरैर्युक्तांस्रियुग्मालकै-
र्व्यूहाधिष्ठितवासुदेवमपि तं क्षीराब्धिनाथं भजे ॥

The *Vibhava* form is accessible only to the most blessed of the creation. It is the manifestation through the various Avatars, the principal Avatars or the Dasavataras and the minor Avatars and also through Avesam—the descent of the universal spirit on some chosen persons and their contemporaries alone have the privilege of their personal contact. Such of the contemporaries as have a well developed spiritual perception understand them and derive an advantage while the indifferent, the ignorant and the perverse *Jivas* even among their contemporaries miss the opportunity.

वेदान्वेषणमन्दराद्रिमरणक्षमोद्धारणस्वाश्रित-
प्रह्लादावनभूमिमिक्षणजगद्विस्थान्तयो यत्क्रियाः ।
दुष्टक्षत्रनिर्वहणं दशमुक्ताद्यन्मूलनं कर्षणं
काळिन्ध्या अतिपापकंसनिधनं यत्कीदितं तं नुमः ॥

Then we have the *Harda* or the *Antaryami*. God is omnipresent and omnipenetrative. Hence He is in us and yet we see Him not. There are two forms of God-meditation *vis.*, the subjective and the objective. By a subjective meditation we may realise the Antaryami or the *Harda* manifestation of the Parabrahman. Hence it is that every true Vaishnava (and I am not aware of others) always starts with Nivedana to Antaryami when food is served on the leaf and then alone makes the Parishechanam.

यो देवादिचतुर्विधेषु जनिषु ब्रह्माण्डकोशान्तरे
सम्भक्तेषु चराचरेषु निवसन्नास्ते सदान्तर्बहिः ।
विष्णुं तं निखिलेष्वणुष्वणुतरं भूयस्सु भूयस्तरं
स्वाहुष्ठप्रणितं च योगिहृदेयप्वासीनमीशं भजे ॥

The *Archa* is the easiest and most tangible form of God-perception and realization and the one universally accessible form. In this the objective meditation we resort to the *Archa* form which is the subject,

श्रीरङ्गस्वल्पेक्ष्माद्रिकरिगिर्यादौ शताष्टोत्तर-
स्थाने ग्रामनिकेतनेषु च सदा साक्षिध्यासेदुषे ।
अर्च्यरूपिणमर्चकाभिमतितः स्वीकुर्वते विग्रहं
पूजां चाखिलबान्धितान्वितरते श्रीशाय तस्मै नमः ॥

Hindu Iconography is therefore not a mere secular science or fine Art but a science of religion and as such it is a very vast science dealing with the location and structure of our temples, the form and constitution of our idols, both the principal and the subordinate deities, the ceremony of installation and perpetuation of the spiritual magnetism in these centres etc. I shall deal with but a small portion of this science subject to the limitations of my time and knowledge.

God's manifestation in the idols is the essence of our religious life. Alien religionists have been deriding this form of worship in very strong terms which have been appealing to those who never cared to enquire or study the underlying significance of the much condemned idolatry.

To take an ordinary common sense point of view an idol represents or symbolises the Deity and even if it did nothing more than that it need not be a subject of derision. It is a common practice prevalent in all countries to commemorate a hero of history, politics or science by statue wherein are best manifested the prominent features of the hero. An equestrian statue in a coat of armour represents a great military hero. An impressive statue in academical robes with a book in the hand represents a great educationist. The unveiling of statues and their decorations form a regular *puja*. If these be appropriate to the human heroes may we not with force claim for the Divine statues a continuous *puja* as knowledge of and reverence to the deity form the essence of every portion of our existence? But the idols enshrined in the Holy places of worship are more than mere symbols. The initial object of setting up images before us is no doubt to facilitate our meditation, to fix a definite object before us for concentration; when our thoughts are so concentrated they help us in taking the thoughts over to an object beyond and behind the actual phenomenon and that is the noumenon thereof. This power of translation and transporta-

tion exists in the Holy idols by the *Amsam* of God that has been invoked both at the initial *Pratishṭa* as well as the daily *pūja* of these idols made by the appropriate *mantras*. The chanting of the appropriate *mantras* concentrate in the image an amount of spiritual magnetism by the power of the *mantras* and the highly developed faculties of those who chant the same. Hence we find that *Pratishṭas* made by those who have in themselves an *Amsam* or *Avesam* of God like Sri Sankara, Sri Ramanuja, or Lord Gauranga bring in an imperishable and ever growing magnetism. Hence it is essential too that the Archakas entrusted with the daily worship must be also men of high and unimpeachable character. The Paramatman infuses his *Amsa* in such images and shrines in graded proportions and is ever present with us in this form. It is upon the strength of the initiation and worship and upon the extent of the God's *Amsa* that has entered into and pervaded these images depends the varying greatness of our religious centres.

प्रतिमायाश्च सौन्दर्यात् अर्चकस्य तपोबलात् ।

पूजायाश्च विशेषेण त्रिभिस्तिष्ठति केचन ॥

It is also to be noted that in some centres the Paramatman makes a manifestation *suo moto* without an initial invocation and that is known as *Swayam Vyaṅgam* or self-manifestation of God in an image. The foremost instance of this is that of Sri Venkateswara in Tirupati. Thus we speak of the Tirupati shrine occupying the foremost place, the shrines at Sri Rangam, Conjeevaram, Badiri Narain, Kalabasti, Rameswaram, Tiruvannamalai, Kasi, etc., being more important than the lesser shrines elsewhere and so on in varying gradations. Though from one standpoint the shrine of even the least importance is an object of veneration for its own religious efficacy yet in the determination of the relative religious objects to be attained the varying importance cannot be lost sight of. The Agamas both Vaikhānasa and Pāncharātra which are treatises prescribing the particular forms of idol worship have been indented on literally by some authors on Iconography and the situation and significance of idols have been judged from the standpoint of the rules referred to in these Agamas; but in my humble opinion they do not afford infallible tests in our study of the ancient temples. These Agamas have become interpolated and interspersed with sectarian prejudices while the inherent features of the ancient temples are not in consonance with these narrow regulations.

There then are spread all over the country numerous idols some of which are of very recent origin, some older

still but whose installations are borne out by the *sthalapuranas* while some yet are of an age out of calculation. In the case of these last, attempts are often made by the archaeologists to fix their age by inscriptions and forms surrounding the idols many of which certainly came into existence on various occasions to glorify the acts of those who have periodically rendered some service or *Kainkaryam* to the temples. On the whole it is futile to attempt the fixing of the age of shrines like Tirupati.

Every shrine is a complete cosmic representation in itself coupled with all the factors of the spiritual realm and its hierarchy as will be seen by the principal idol in the temple and the various *Parivāradēvatas* stationed all round it within the respective *Pra-karams*, the *Dhwajastambham*, *Vimanam* and the tower. I shall describe only the innermost power *viz.*, the ruling Deity of a shrine. In each temple you find several idols of the same denomination—either in five or three forms. The five forms are the *Dhruvabera* or the immovable Mula Vighraha, the *kautuka* or *Bhogabera* or the small idol used for *Archana* and bath or *Abhisheka* and used also for the enjoyment of pleasures, the *Balibera* or the small idol that offers food to the subordinate entities—the world sustenance. The *snapana beram* which is constantly present in the temple and the *Utsavabera* or the medium sized idol which is used for outward processions, festivals and decorations. In the *Vaikhānasa* there are five representations

1. Vishnu in the *Dhruva* (The Fountain)
2. *Purusha* in the *Kautuka* (Spirit)
3. *Satya* in the *Utsava* (Laws of god)
4. *Achyuta* in the *snapana* (matter) and
5. *Anirudha* in the *Bali* (Energy). Hence *Purusha* and *Achyuta* constantly remain with the *Dhruva*.

In the *Pāncharātra* the various idols represent the *Vyuha Chatusṭayam viz.*: (1) *Vāsudeva*. (2) *Sankarshana* (3) *Pradyumna* and (4) *Anirudha* each in conjunction with the *Dhruvabera*. Of these five *Murtis* we naturally see that the *Dhruvabera* is the principal *vighraha* in and round which is located all the spiritual magnetism—the Divine *Amsam* for the particular shrine. At the worship therefore all the five *Murtis* are meditated as residing in the one principal *beram* and all the influence for good is derived principally from it but through all the derivative or minor representations. Our minds and lives have to be moulded in all aspects

from the influence exerted in every temple. Hence the Snapana-bera, the Bhogabera, the Balibera and the Utsavabera appeal to us in the lower aspects of life *vis.*, the bathing, the sexual pleasure, the feeding or the world sustenance and the everyday pleasures of life like marriage etc., but each of these is represented in a Divine form so as to dispel the vicious elements even in these lower pleasures and thus proceeding with us in our own aspects of life they take us all to the converging point of the Dhruvabera which is the aspect of the supreme.

In the form of the *Dhruvabera* itself you find differences in the several idols in their general posture, in the pose of their hands and feet etc. There are three main forms *vis.*, the standing or the *sthanaka* form, the sitting or the *Āsana* form and the reclining or the *śayana* form. In each of these forms there is a further distinction according as it is *Yoga*, *vira*, or *bhoga* while the authorities speak of an *Ābhichārīka* form which has received no commendation in the established shrines.

श्रेष्ठा स्नानकामासनं दायनमित्येवं ध्रुवं वैरकं
 योगं भोगमथामिचारिकमथो वैरं चतुर्धा पृथक् ।
 योगं योगफलैश्चतुर्चतु हृदि ध्यायेच्च भोगोलुको
 भोगं वैरमथैष वीर्यपालकांक्ष्यन्नुन् जिगीषन्तरीन् ॥

But it seems to me that the distinction between the Yoga, the Bhoga and the Vira forms is a little too much emphasised. These names came into existence evidently 'to give importance to the incarnated Paramatma in the various aspects of the Incarnation. Thus Bhagavan Sri Krishna is imaged either as a child eating butter or a Santāna Venugopala, or a warrior of the Mahabharata war, Kāliya-Mardana etc., or as preaching the great gospel of the Bhagavadgita as Pārthasarathi the charioteer of Arjuna. When the images represent these respective aspects they are Bhoga, Vira or Yoga idols. From this the idea of drawing this distinction in all images has been developed. But the underlying principle of every shrine is to inculcate first the Bhoga, then Vira and ultimately the Yoga aspects and it is only in the mind of the worshipper how far he will develop or realize his object in any shrine. You may develop all or any one of these aspects in a shrine and stop where you please. The variation and gradation consist only in the extent of the Divine Amsam that you imbibe in each centre and even here the faith of a worshipper if sufficiently wholesome

and potent can draw unto himself the greatest power even in a smallest shrine. But the action and reaction of the influence are powerful and speedy in the stronger centres of spiritual magnetism.

Let me illustrate my position by discussing the situation in the Tirupati temple which I consider to be the most potent shrine on earth.

The Parabrahman is omnipresent and omnipenetrative. Still there is what is known as the seat of the Parabrahman which the Visishtadvaitins call the Srivaikuntham. *Intra cuncta nec inclusus; extra cuncta, nec exclusus*. God exists in His universe, but he transcends it also. By whatever denomination it may be known it stands to reason and is in accordance with the Puranas that there is a centre where everything is good and nothing bad, where there is all-knowledge and no ignorance, where there is all virtue and no vice. The Brahman is according to one school one of six supreme attributes *i.e.* *Shadguna* and according to another *Nirguna*. But both are synonymous as in the one case it is based on relativity and in the other on absolutism or positivism. This centre of centres this *sanctum sanctorum* of the Divine realm is the noumenon of the Tirupati Hills. If you have any trust in those accredited agents of God who now and then performed on earth their mission of unravelment of the Divine mysteries, then trust me when I say that their writings locate the Sri Vaikuntam in the place manifest as the Tirupati Hills and the Parabrahman in the idol manifest as Sri Venkatesvara.

ஸானோகர்ஷத் சுவீப்தம் ஸ்ரமஹ்ஸபுஷ் ஸாஹ்ஸ்யரீப்தமூஷ்
தேஜிஹ் நீசயோகாஹ்ஸமீதஸுவந் பாவந் சக்ரதானாம் ।
பிராப்யஹ்ஸ்யானேமஹ்:ப்ரஹ்மநவிஷயம் வந்ஸவிஹ்ஸேதிபாஹ்
மேஜே ஶீநாமிஸ்யானஹ்ஸமஸுமவஸதி ஸ்மிதாஶ்மிஸுஸ்யஸ் ॥

கண்ண ஸாஹ்ஸ்யானே மெய்க்குக் காட்டும் வெற்பு ।
கருவிணையரிரு விணையும் கடியும் வெற்பு ।
திண்ணயிது வீடென்னத் திகளும் வெற்பு
தென்கீதபெரும் தீர்த்தங்கள் சென்கீத வெற்பு
புண்ணியத்தின் புகலி தென்னப்புளளும் வெற்பு
பொன்னுலகில் பேரகமெல்லாம் புணர்க்கும் வெற்பு
விண்ணவரும் மண்ணவரும் விரும்பும் வெற்பு
வேங்கடவெற்பென வினங்கும் வேத வெற்பே.

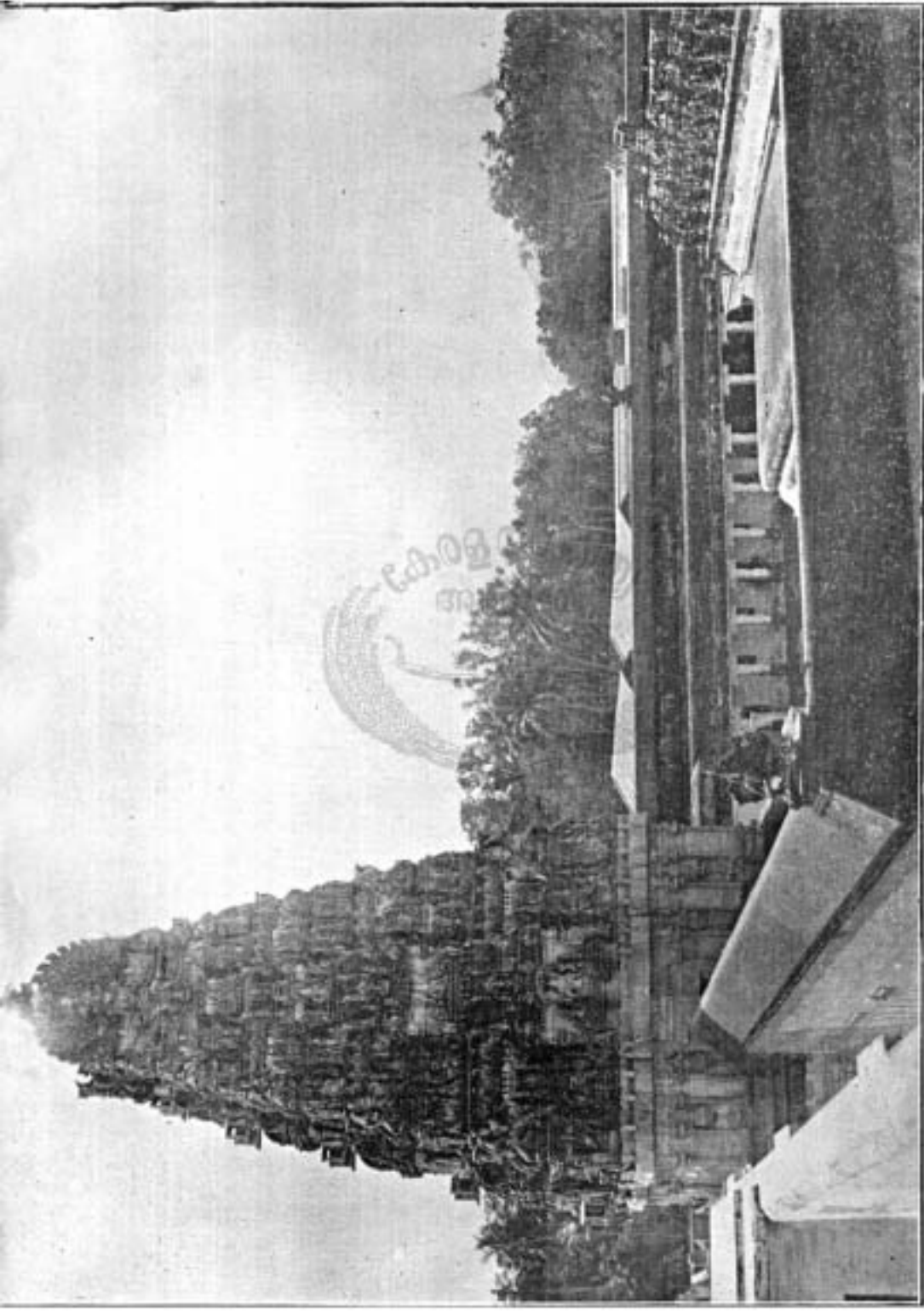
The first Archa form therefore which the Supreme being divulged in for the benefit of human meditation was in the Tirupati shrine. Hence therefore the Dhruvaberaṁ or the Mula Vighraha presents itself to us as a combination of the Trinity in the Unity though two alone are visible in the manifested form. The Brahma aspect representing the creation was not at any time supposed to be an object of meditation for the created because it is an aspect not concerning them in their development. Hence the two aspects of Vishnu and Siva alone are made manifest to us in the beraṁ. The Jata in the Kiritam, the Nagabharanam on the right forearm recall to us whenever we worship this idol the great Siva while with Mahālakshmi on the right breast the general features of the image present to us the protector

தாழ்ந்தாடையும் கீழ்முடிதழும் ஒன்மழுவும் சக்கரமும்
 சூழலும் பொன்னாணும் நேரந்தாமரம்—சூழும்
 இரண்டருவிபாடும் திருமங்கைமேல் எந்தைக்கு
 இரண்டிருவும் ஒன்றாய் இணைந்த.

said the first Alwar.



(To be continued)



Srī Alamelumanga's (Padmāvati) Temple (North View) in Tiruchāṇūr.

PLACES OF ANTIQUARIAN INTEREST IN SOUTH INDIA

P. V. JAGADISA IYER

(Continued from 40th page)

Chidambaram is also named the 'Kōyil' Puliyūr, Siṟṟambalam and Tillai. It comprised several hamlets within it, thus showing that it was a big city, where also stood a palace at one time. The locality Korravangudi near the Railway Station was probably the site of the old palace. This temple is dedicated to the elemental worship "ether (आकाश)" (invisible to the human eye). King Vikrama Chōla put up the enclosure-wall around the Kanaka-sabbā and this goes by the name Kulōttunga-Chōlan-Tirumāligai and the next one Vikrama-chōlan Thirumāligai.

Chidambaram temple had plenty of gifts at the hands of the last Pallava chief Kōpperuñjīga, who ruled over the parts of the Chōla Kingdom also for about thirty years from 1243 A.D. Perumāḷ Pillai *alias* Sōlakōn of Aragūr was his chief in Chidambaram. The second western *gōpura* and the *gōpura* of the shrine of Goddess Sivakāmi Amman were put up by this Sōlakōn. The east *gōpura*, over the jambs of which interesting dancing figures are carved with a label cut over each giving the descriptive verses relating to the 108 postures of dancing, was also built by Kōpperuñjīga.

A regular survey of the lands was made during the reign of Rājārāja I and another during the period of Kulōttunga I. Besides mentioning the eight kinds of lands, the extent, ownership, assessment and classification, had to be noted in village and temple registers by settlement clerks specially appointed for the purpose.

The shrine to Vishnu is at the south-west corner of the innermost enclosure and it goes by the name Tillai-Gōvindarājapperumāḷ *alias* Chitrakūta. During the time of Kulōttunga the image was thrown into the sea and it was then shifted to Tirupati, where He is enshrined in the Gōvindarāja Temple. Then another in its stead was introduced during the Vijayanagara King Achyutarāya. In the interval there was probably no worship owing to religious disputes between Saivaites and Vaishnavaites. The western *Gōpura*, put up by Jātāvarman-Sundara Pāndya I, has epigraphs which give the military exploits of this king after having inflicted a severe defeat on the Telingas at Mudugūr, slaughtering them and their allies, the Ariyas, right up to the bank of the Perāru and driving the Bānā Chief into

the forest. In addition to this victory over the northern Kings Sundara Pāndya killed Gandagōpāla, conquered Vanādu and pierced the Kongās. Kōpperuñjiōga was defeated by him. Sundara Pāndya covered with gold plate the shrine of Natarāja. For maintaining the service in this temple the village named "Vikrama-Pāndya-Chaturvādi-Mangalam" on the west of Chidambaram was given as gift. In the centre of this village was also established the temple of Vikrama Pāndyāsvara. The village was intended to accommodate primarily 108 Brāhmaṇas, among whom many were well-versed in *Vādas* and *Sāstrās*, and able to expound the same. Land for grazing the cattle also was provided for. The fruit trees, gardens, ponds, water-pits, grazing-grounds, irrigation-channels, uncultivable waste, embankments of fields and path-ways, included in the village site were made over as per customary law. The lands which belonged to the temples were demarcated by stones marked with the trident. A street in Chidambaram was formed for the benefit of the weaver merchants. The officers of King Dēvarāya II unjustly collected certain taxes in villages belonging to the temple representing these to be dues payable to the palace, the villagers that had on mortgage the lands purchased, presented or otherwise owned by the temples, stubbornly refused to give back those lands to the temple and in consequence the temple-tenants abandoned the villages causing thereby the stoppage of worship in these temples. The king, on hearing these misdeeds, ordered that the taxes shall no longer be collected, that the worship in temples should be conducted regularly in future.

The north *Gōpura* of the temple was built by Krishnadēvarāya as an act of gratitude for the victories he had achieved in the north. There is also a figure of this king in a niche in this *gōpura*. The west street around the temple was named "Mudittalai-gaikonda-Perumāi-Thiruvithi" and in it stood a feeding-house designated "Arapperuñjēlvi-Sālai." Some land was set apart for building quarters to be inhabited exclusively by the weavers and named "Teriyāvaraniṇra-perumālpuram" on condition that these weavers supplied some new cloths to the Goddess in the temple. In 1643 A.D., Vijayanagara King Sriranga VI repaired the big *maṇḍapa* and the *Gōpura* of the Vishnu-God and also the sanctum of the Goddess and the *maṇḍapa* in front of Tiruvāli-Aṭṭan. Thirty-six persons were employed in a watershed in a hall known as Anaiyērukkaṇḍam, south of the seven-storyed *gōpura* on the east side of "Rajjakkāl-tambirān-Tirumāligai." The temple of Mākāji was founded on the south side of the road named Vikramasājan Tengu Tiruveethi by which the God was taken in procession for the sea-bath.

A battle was fought at Chidambaram between the Pāndyas and Chōlas and in this the Pāndya King Sundarattāl gained victory over the Chōla chief Kādavarkōn. On the banks of the Vejjāru was fought another battle in which a certain Bhuvanskavīran was victorious. From a sculpture worshipped as Ayyanār on the tank-bund in the village of Dharmadānapuram between Vaitheeswarankōil and Anathāndavapuram, it is clear that a certain land where that stone with a trident engraved on the top stood originally, was given for the expenses connected with the bath of this Natarāja image at Chidambaram. King Kulōttuāga II is said to have covered with gold sheets the roof of this shrine to Natarāja and also provided for the worship of Vināyaka (elephant-headed God on whose skull pearls are supposed to be found) and Subrahmanya on the twelve New Moon days every year at Tiruppurambiyam near Kumbakōnam.

* * * * *

Tiruvorriyur near Madras in the District of Chingleput, has in it an ancient temple dedicated to Śiva-God. During the reign of Chōla King Rājendra I (1012-1042 A.D.) the central shrine of the temple was renovated by Chaturānana-Pandita as well as certain other minor shrines Subrahmanya, Vaṣṭapirai Pīḍāriyār, Vitankar, Padampakkadēvar, Kshētrapāla, Sārya, Arinjisvarar, Kampiswarar, Vidālvidugēswarar, Durgāyar, and Anukka-Pillayār. In this temple were residing *Kāpālikas* and *Pāsūpatas*, persons who explained the Śaiva creed, men who recited the eulogy of the King and the glory of the God, women who danced and sang the sacred hymns, officers who held periodical enquiries into temple affairs and a host of other servants. Several charitable institutions called after Chōla Kings Rājendra I and Kulōttunga I were instituted within the temple. Also a *Mutt* named "Angarāyan Matam" was founded by Vijayanagara King Harihara II. There existed also a hall to discuss temple matters and another where grammar was taught. In evidence of the latter hall the God is also named 'Vyākarnadēva Perumāḷ.'

The Śaiva saint Sundarar is said to have fallen in love with a female devotee of this temple and to have eventually married her. Chaturānana, who presided over the *Mutt* here, probably came from Kērala country and was a favourite of Rashtrakūṭa King Krishna III. This may account also to the fact the Kērala (Malabar) Brāhmins are still the priests of the shrine of the Goddess and that a figure of Chaturānana is under worship, presumably as Sankarāchārya as he became a *Sanyāsīn* at this place. The reconstruction of the main shrine took place with black granite without the least technical flaw

by the architect Ravi *alias* Virachōlataksan in three tiers. The shrine of Padampakkadēva was built by the King Vīra Rājendra I in 1068 A. D. The shepherds lived in the quarters named 'Tirubhuvanasundarapperunderu' and that by the sculptors and artisans 'Nārpattamāyirapperunderu.'

This temple suffered much at the hands of the Muhammadans. Many of its buildings, which had been buried underground for safety were removed by the Muhammadans and appropriated. Such of the property as had escaped their clutches was stolen, and similar act of treachery practised against the God by certain private individuals. Enquiry was held by the trustee into the matter but as most of the culprits died in the meantime the land and the house belonging to them had to be confiscated to the temple. One of the hamlets near Tiruvorriyār was called Tirunālaippōvar Vilāgam, evidently after the Pariah saint Nanda *alias* Tirunālaippōvār.

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Tiruchengattankudi in the district of Tanjore has a temple dedicated to Vināyaka, who here overcame the *Asurās*. It is intimately associated with Siruttondar who was a military officer and who fought a successful battle for his Pallava King at Vāthāpi, (Badami in the Bombay Presidency). Copper images of Siruttondar, his wife and son are found in this temple. A road was laid to carry in procession Sirājan from the *Mandapa* within the temple to the village Marugal. The third court was formed and a street around it during the reign of Kulōttunga III. There is a metal figure of Bhairava and a shrine Vātāpi-Ganapati in this temple.

* * * *

Tirunageswaram near Kumbakōnam in the district of Tanjore is an important Siva centre. There appears to have been a hamlet that went by the name Kumāramārthāndapuram, the merchants whereof built a *veranda* round the temple and also put up a *Gōpura* to a shrine that went by the name 'Milādudaiyār-palli,' which is probably the shrine over the burial of Māyapporulnāyanār of the *Periapurāṇa*, who had the other name Milādudaiyār. The damages caused by floods to the irrigation channel were repaired during the reign of Rājēndradēva. "*Sivadharmā*" was expounded in the Assembly-Hall within the temple that went by the name "Tiruchittāmbalamudaiyār."

* * * *

Tenkasi in the district of Tinnevely near Kuttalam on the north bank of Chitrānadi has a famous Siva temple built by Jatila-varman Parākrama Pāndya. Besides building the temple this King also dug a tank named "Viswanāthappāreri" and founded the village Kāsikkuvāyakkannallār. Alagan Perumāi Kulasēkhara, who was joint ruler with Jatilavarman, put up some additions to this temple. The place was named Virapāndya Chaturvādimangalam and this Kulasēkhara provided also for the recital of the *Vedas*, *Purānas* and *Pañchāṅga* (the Indian Almanack). The God Viswanātha is said to have appeared before the King in a dream and ordered a temple being built at this spot. On this the King started the building of the temple in 1368 A.D. For about 17 years the building operations went on. The fresh *Gopura* in nine storeys was started in 1457 A.D., and completed after the lapse of about 7 years. On the west of this temple stood a street that went by the name "Vitharanavināḍhan-Perunderu." Alaganperumāi Kulasēkhara built a shrine to Vishnu.

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Vellore. (Velūr) the head-quarters of the District of North Arcot, has a well preserved fort with a deserted temple within it having usual architectural beauty. Vellore was situated in Pangala-Nādu in Paduvār-Kōttam. The ruler of this country Chinna-Bomma Nāyaka, a feudatory chief under Tirumala patronised the famous Saiva author Appiah Dikshitar who wrote several works in Sanskrit. About the Vijayanagar king Venkata I (1586-1613 A.D.) he has written poems. The Nāyak kings of Velūr patronised this great poet.

The Kalyana-mandapam in the court of the temple bears very fine sculptures both in the stone piers and in the ceilings wherein three circles of parrots hang head downwards holding in their beaks and claws the open petals of lotus-flower. The deities of the cardinal points are also carved in the respective directions. The East-India Company proposed to send this *mandapam* to the Prince Regent to be erected at Brighton. As the vessel, which was to have carried it to England foundered, the design was abandoned.

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Dharmapuri, in Salem District, is the ancient Tagadūr. The Adiyamān chiefs held sway over this part of the country in the eighth century A.D. These Adiyamāns seemed to be of Chāra descent. A village Adamankōttai is near Dharmapuri and this was probably a

stronghold of the Adiyamāns at one time. During the ninth century this city had the fort and many pleasure gardens with temples to Hindu gods, Jina-thīrthankarās etc. Both Chārās and Nolambas had their headquarters here. Temples to Tiruvelalisvara and Irayarayaisvara existed here at that time. Nolamba king Mahēndrathirāja in 893 A.D. made a grant to a Jaina Basti. It is this Mahēndra King that conquered Kababali Bāna Rāya and renamed Adamankōttai as Mahēndramangalam. At Virūpākshipuram is an epigraph giving list of the Nēlāmba kings and their queens. The Nēlāmba-Pallava geneology from Pallavathirajas Irula is available, in the boundaries of Tagadār-nādu and the roads to Puramalenādu and Piribellole.

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Tribhuvanam lies between Tiruvidamaruthūr and Kumbakōnam in the District of Tanjore. The god Kampaharēsvara is so named as He removed the fear of Chōla king who was afflicted with the sin of killing a brāhmin by accident. In the epigraphs of this temple we have information that Chōla king Kulōttunga III, who bore the title, Tirubhuvanavīra and Pāndyāri, built the hall in front of Natarāja and also the *Gōpura* of the Goddess at Chidambaram along with the enclosure-wall. This king has also put up additional shrines to the temples of Ekāmbara at Conjeevaram, Sundarēsvarar at Madura, Tiruvidaimaruthūr, Tanjore and Tiruvarūr. To him is attributed the founding of this temple also. It was probably founded with the temple in it by Kulōttunga III who had the surname Tribhuvanavīradēva. The metal figure of Sarabha within this temple is of very fine finish. The gate-keeper sculptures are of high architectural beauty. The tower over the sanctum is like the one at Tanjore and Gangaikondachōlapuram.

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Konerirajapuram in Tanjore District has temple of much importance. Tirunallam is the *puranic* name of the place. The village assembly of Pīvaikādi *alias* Nittavinōda Chadurvēdi-mangalam met under a tamarind tree, which named 'Rājēndrachōlān' on the bank of the channel Suttamalivāyakkāl. The south-wall of the centre of the shrine of the one Sāttan Gunabattan *alias* Haracharanasākkharan of Ālathur, who constructed this temple under the orders of Udaiya-Pirāttiyār, mother of Uttamachōla. A Mudalippillai of Vaḡgipuram had the *Gōpura* constructed. The south wall of Chandēsvara shrine has the figure of Chandēsvara worshipping the god in the temple. The shrine to Vināyaka was set up on the south of Pugalabharana-Mandapa.

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A REPLY TO SOME OF THE CRITICISMS OF Dr. THIBAUT ON SANKARA'S INTERPETATION OF THE SUTRAS OF BADARAYANA

(Continued from 62nd page)

1. In his conspectus of the contents of the Sūtras, he states (p. 33) that in Adhikaraṇa V it had been shown that Brahman cannot be identified with *Pradhāna* and in Adhikaraṇa VI that it is different from the individual soul and the proof of the fundamental position of the system is thereby completed.

2. After completing his conspectus, he proceeds to investigate as to the principle on which the Vedic passages referred to in the Sūtras have been selected and arranged. After discarding the view of the Hindu commentator that the Sūtrakāra in arranging the texts to be commented upon was guided by the technicalities of the Mīmāṃsā system, he states that considering the prominent position as to the Upanishad (Chandōgya) mentioned, I think it likely that the Sūtrakāra meant to begin the series of doubtful texts with a first doubtful passage from the Chandōgya and that hence the sixth Adhikaraṇa which treats of *Anandamaya* mentioned in the Taittiriya Upanishad has in agreement with Rāmānuja's view to be separated from the subsequent *Adhikaraṇas* and to be combined with the preceding ones, whose task is to lay down the fundamental propositions regarding *Paramātman's* nature."

We answer that the first Adhikaraṇa which begins to settle the meaning of the doubtful texts is the *Anandamayādhikaraṇa* and not Adhikaraṇa 8—*Ākāśādhikaraṇa*—that the individual soul is not the cause of the world was settled in the second Sūtra—*ब्रह्मायस्य वतः* and confirmed in Sūtra (11) *श्रुत्वाच्च* and hence there was no necessity for the Sūtrakāra to settle it in Adhikaraṇa VI (*आनन्दमयाधिकरण*). (Vide Nyaya Raksāmaṇi Adhikaraṇa II). It is quite natural that the Sūtrakāra who maintains Brahman, a sentient being, as the cause of the world first of all tries to remove doubts regarding other sentient beings alleged to be the cause and then alone takes up the case of insentient beings as cause of the world. Thus his contention that the Chandōgya Sṛuti is the first of the series of doubtful texts taken up for discussion falls to the ground, along with it his opinion about the correctness of Rāmānuja's division of the Adhikaraṇas. He further states in page 32 "Śāṅkara remarks at the outset that as the preceding ten sūtras had settled

the all important point that all Vedānta texts refer to Brahman." The question now arises why the enquiry should be continued any further and thereupon proceeds that the acknowledged distinction of a higher Brahman, devoid of all qualities and a lower Brahman, characterised by qualities necessitates an investigation whether certain Vedic texts of a *prima facie* doubtful import, set forth lower Brahman as the object of devout meditation or the Higher Brahman as the object of true knowledge. But that such an investigation is actually carried on the remaining portion of the First Adhyāya appears neither from the wording of the Sūtras, nor even from Śāṅkara's own treatment of the Vedic Texts, referred to in the Sūtras. In I, i, 20 for instance, the question is raised whether the golden man within the sphere of the sun with golden hair etc., is an individual soul abiding in the sun or the Highest Lord, who for the gratification of his worshippers, manifests himself in a bodily form under Māyā, so that according to Śāṅkara himself, the alternative lies between *Saguṇa Brahman* and some particular individual soul and not between the *Saguṇa Brahman* and the *Nirguṇa Brahman*.

This objection on the part of Dr. Thibaut is the outcome of his misconception of Śāṅkara's statement. Śāṅkara states that in the subsequent portion of the First Chapter the subject to be settled in the Śruti texts taken up for discussion is whether it is *Nirguṇa* or *Saguṇa Brahman*. He did not say that in each Adhikaraṇa it is the *Nirguṇa Brahman* alone which forms the subject matter of the Śruti texts. Where *Nirguṇa Brahman* is concerned as the subject matter of the doubtful Texts choice is between it and *Saguṇa Brahman*, *jīva* and any other object which any objector may bring forward. Where the subject matter of the doubtful texts is *Saguṇa Brahman*, the choice is between it and the individual soul, *Pradhāna* etc. Śāṅkara uses the word 'supreme Lord' both in connection with the *Saguṇa* and *Nirguṇa Brahman* alike and one has to determine its meaning according to the context. In the present instance, the Highest Lord referred to is *Saguṇa* and hence the choice is between it and some *jīva* residing within the Sun. Hence there is no incongruity in Śāṅkara's statement.

In page XXXIV of his Conspectus, he states, "The Sūtras (the first Adhikaraṇa of pada 2) of this Adhikaraṇa emphatically dwelt on the difference of the individual soul and the Highest self whence Śāṅkara is obliged to add an explanation in his comment on Sūtra 6 to the effect that the difference is to be understood as not real, but as due to the false limiting adjuncts of the Highest self. The

comment of Rāmānuja closely follows the words of the Sūtras." He also refers to Sūtra 20 in Adhikaraṇa V.

शरीरश्चोभयेऽपि हि भेदेनैवमधीयते

Sūtra 20 clearly announces the difference of the individual soul and the Lord. Hence Śāṅkara is obliged to remark that the difference is not real. This objection was taken up and answered by Prof. K. S. Aiyar who has stated that Śāṅkara used the word Highest Lord to both *Saguṇa* and *Nirguṇa Brahman*s and its meaning has to be settled according to context. Surely he admits of no unity between *Saguṇa Brahman* which is the subject matter in all these Adhikaraṇas where difference is mentioned, and the *jīva*. In addition to the above, the following reasons may be adduced to show that the difference is due to limiting adjuncts.

1. There is no word in the sūtra to qualify the difference stated there as real or due to the limiting adjuncts—Śāṅkara uses the word 'due to the limiting adjuncts' as the Sūtrakāra plainly admits in another Sūtra,

शास्त्रदृष्ट्या तुपदेशो वामदेववत्

"The declaration made by Indra about himself, for example that he is one with *Brahman* is possible through intuition vouched for scripture as the case of *Vāmadēva*"—that the unity of *jīva* and *Paramātmā* is only from the śāstraic view, from which it naturally follows that the difference is due to the views of un-śāstraic or ignorant minds. The Bhāṣyakāra has in the concluding portion of his Commentary I, iii, 18

इतरपरामर्शत् स इति चेन्न असंभवात्

raises an objection as to why the Sūtrakāra raises and refutes the doubt whether a certain passage which in reality refers to the Lord, does refer to the individual soul and answers it in the following words, "To the Highest Self which is never changing, only one, not in contact with anything, devoid of form, the opposite characteristics of the individual soul are erroneously ascribed just as ignorant men ascribe blue colour to the colourless ether." In order to remove this erroneous opinion by means of Vedic passages tending either to prove the unity of self or to disprove the doctrine of duality, which passages he strengthens by arguments, he insists on the difference of the highest self from the individual soul, does however thereby not mean to prove that the soul is different from the Highest Self, but whenever speaking of the Soul refers to its distinctions

from the Self as forming an item of *ordinary thought* due to the power of nescience—the above statement of the Bhāṣhyakāra clearly explains the object of the Sūtrakāra in describing the Jīva as different from the Highest Lord.

Again Dr. Thibaut in his Conspectus under Sūtra 13 constituting Adhikaraṇa 5, Pada I, Chap. II states, "The construction which Rāmānuja puts on the Sūtra is not repugnant either to the words of the Sūtra or to the context in which the latter stands and that it rests on earlier authority appears from a quotation made by Rāmānuja from the Dramiḍa Bhāṣhyakāra." The Adhikaraṇa according to Rāmānuja's view runs as follows—"if non-distinction (of the Lord and the individual soul) is said to result from the circumstance of the Lord Himself becoming an enjoyer, we refute the objection from everyday experience."

Dr. Thibaut's statement that Rāmānuja's commentary on the Sūtras is not repugnant to the words of the Sūtra or to the context is untenable. In this Sūtra, Rāmānuja states that the Sāṅkhya again crops up with an objection that if the Īśvara should possess a body, he, like the Jīva, is also susceptible to pain and pleasure and refutes it by giving the illustration of a king and his subject. Though the king and his subject possess a body yet the king does not feel the pain or pleasure enjoyed by his subject on account of the punishment or reward inflicted on him. This interpretation does not suit the context if this Sūtra also is intended to refute the Sāṅkhya objection, the Sūtrakāra must have inserted it before the preceding Sūtra which even according to Rāmānuja is intended to refute the objections of the Vaiśeṣikas. Besides, this objection must have been raised and refuted in I, ii, 8

संयोगप्राप्तिरिति चेन्न वैशेष्यात्

Rāmānuja himself refers to this difficulty but explains it away by saying that Sūtra 8 was framed for refuting the objection that Īśvara must also share the pains and pleasures of Jīva, as He is within the body along with the Jīva and the present Sūtra refute the objection that Īśvara is susceptible to pain and pleasure which may accrue to him being the owner of Jīvas who are his bodies. It does not appear in the Sūtras that the Sūtrakāra frames separate Adhikaraṇas to decide one and the same subject, objected from different stand-points. If Rāmānuja's explanation be admitted, then, it is not intelligible why Rāmānuja takes objection to Śāṅkara's explanation as to the insertion of Sūtra II in Pada 6 instead of in pada 5. According to Śāṅkara on the other hand, the Sūtra has been very

appropriately inserted in that place. The context explained by him is as follows:—the whole of the fifth pāda is intended to defend the Vedānta doctrine from the attacks of other systems and *pramāṇas* of knowledge. Accordingly the objections raised by the Sāṅkhyas and Vaiśeṣikas have been refuted in the first three *Adhikaraṇas*. The fourth *Adhikaraṇa* which is the point under dispute was framed to refute the objection raised against the Vedānta system as being opposed to direct perception. This objection is answered in this *Adhikaraṇa*. Hence Śaṅkara's interpretation fits in very appropriately with the context. The example adduced is inappropriate. The king is not the Self or Atman of his subject and so he does not feel the pleasures and pains belonging to him, whereas the point to be illustrated, the Lord who stands in the position of the king owns the Jīva correspondingly to the subject in the illustration as his body and necessarily the Lord must enjoy pleasures, etc., of his bodies, viz., the Jīvas, just as the Jīvas themselves do.

In his conspectus under the last *Adhikaraṇa* of Pāda II of Adhyaya II he states that the Sūtra on which the difference of interpretation turns is 44. Literally translated it runs, "or on account of their being (or their being) knowledge and so on there is no contradiction of that (the objection raised in Sūtra 42 against the Bhāgavata doctrine). According to Ramanuja on the other hand the sūtra has to be explained as follows" or rather there is no contradiction of that (Pāñcarātra doctrine) on account of their knowledge and so on (on account of their being Brahman). The form of the Sūtra makes it difficult for us to decide which of the two interpretations is the right one. However it appears to me that the explanations of *Va* and *Tat* implied in Rāmānuja's comment are more natural than those in Śaṅkara's interpretation. Nor would it be unnatural to close the polemical pāda with a doctrine which in spite of objections, has to be viewed as the true one."

Like other criticisms this also is untenable for the pronoun, *Tat* must refer to something previously stated. According to Śaṅkara the word *Tat* refers to उत्पत्त्यसम्भवे in the previous sūtra whereas the word Pāñcarātra nowhere occurs in this *Adhikaraṇa* to which the word *Tat* may refer according to Ramanuja. Besides Dr. Thibaut's presumption for the inclusion of the Siddhanta Sūtra at the end of the polemical pāda does not hold good as it involves mutual dependance. Pāñcarātra is the right view, depends on the Sūtra being put at the end of the Pāda and the latter because the Pāñcarātra is the right view.

Again Dr. Thibaut remarks that "on a *priori* view of the matter it certainly appears somewhat strange that the concluding section of the Sūtras should be almost entirely taken up with describing the fate of him, who has after all acquired an altogether inferior knowledge only and has remained shut out from the true sanctuary of Vedantic knowledge, while the fate of the fully initiated is disposed of in a few occasional Sūtras. It is, I think, not too much to say that no unbiassed student of the Sūtras would before having allowed himself to be influenced by Śaṅkara's interpretation imagine for a moment that the solemn words,—from thence there is no return etc.—with which the Sūtras conclude are meant to describe, not the lasting condition of him who has reached final release" etc.

We answer that there is nothing unnatural in this lengthy discussion of the fate of the man possessed with a knowledge of the lower Brahman as various points have to be discussed and settled with regard to his departure from the body, his way to Saṁyama Brahma Loka, his status in that loka, etc., whereas no such thing has to be stated with regard to the knower of the Higher Brahman, except that he never departs but becomes Brahman itself. The other objection taken to the description of the fate of the knower of Saṁyama Brahma in the last Sūtra of the Śāstra had been fully answered by Prof. K. Sundararama Iyer.

Again while criticising Śaṅkara's Commentary on IV iii 7 to 16 he states that it is the invariable practice of the Vedānta Sūtras as well as the Purva Mīmāṃsā Sūtras to conclude the discussion of contested points with the statement of that view which is to be accepted as the authoritative one. We answer that the above is the invariable practice cannot be maintained as in the Vedānta Sūtras we find exception to this rule. Vide III. iv. 1.

पुरुषार्थोत्तरादिति बादरायणः

Again while discussing sūtras 1, 4, 20—22 which state the view of Āśmarathya, Auḍulomi, Kāśakṛtsna as to the reason why, in a certain passage of the Bhāṣya characteristics of the individual souls are ascribed to the highest self, Dr. Thibaut states, "The Siddhanta view is enounced in sūtra 22, अवस्थितेति काशकृत्स्नः (Kāśakṛtsna accounts for the circumstance mentioned) on the ground of the permanent abiding or abode. Śaṅkara by the permanent abiding understands the Lord's abiding as existing as or in the condition of the individual soul and thus sees an enunciation of his own view that the individual soul is nothing but the Highest Self.

Rāmānuja on the other hand, likewise accepting Kāśakṛtsna's view as the Siddhānta explains *Avasthiti* as the Lord's permanent abiding within the individual soul, as described in the *Antaryāmi Brāhmaṇa*. We can hardly maintain that the term *Avasthiti* cannot have the meaning ascribed to it by Śaṅkara i.e., special state of condition but so much must be urged in favour of Ramanuja's interpretation that in the *five* other places where *Avasthiti* is met with in the Sūtras (I, ii, 17; II, ii, 4; II, ii, 13; II, iii, 24; II, iii, 32) it regularly means permanent abiding within something. The above objection is not valid. If the Sūtrakara intended to remind the reader of the permanent abiding as described in the *Antaryāmi Brāhmaṇam*, he would have used the word *sthitiḥ* without the prefix *ava* as used in the Śruti itself, and as expressed by him in another Sūtra, स्थानादित्यपदेनाच्च, where he uses the word *Sthāna* and not *avasthāna* in the sense of 'permanent abiding.' The prefix has got a special meaning, if he understands the words *avasthiti* in Śaṅkara's sense—besides as explained in Nyāya Raksāmaṇi the Sūtrakara need not trouble himself, in framing the Sūtra if the difference also between Paramātman and Jīva was accepted by him; for he could have explained that the word ātman mentioned in the *Upakrama* referred to Jīva and that the same word used in the concluding part referred to Brahman. It is not improper to use this one word in two senses. Jīva and Paramātman following the principle established in II, iii, 1.

स्याच्चैकस्य ब्रह्मशब्दवत्

and the whole of context or middle portion can also be construed to mean Jīva instead of explaining the Śruti in this way. The Sūtrakāra admitting the complete unity of Paramātman and Jīvatman tries to give reasons for that unity.

Again Dr. Thibaut in his Conspectus states, "Adhikarana 14 and 15, Sūtras 32-40 referred to the *kartṛtva* of Jīva, that is the question whether soul is an agent. Sūtras 33-39 clearly say that it is such—but as according to the Śaṅkara's system, this cannot be the final view—the soul being essentially non-active and all actions belong to the world of *Upādhis*—he looks upon the next following Sūtra 40 as constituting an Adhikarana by itself, teaching that the soul is an agent when connected with the instruments of action, *buddhi* etc., while it ceases to be so when dissociated from them just as a carpenter works as long as he wields his instruments and rests after having laid them aside. Rāmānuja more naturally does not separate Sūtra 40 from the preceding Sūtras but interprets as follows:—"Activity is indeed an essential attribute of the soul but therefrom it does not

follow that the soul is always active just as 'the carpenter even when furnished with the requisite instruments, may either work or not just as he pleases.'

Our reply is as follows. This is one of those Adhikaraṇas where the essential nature of the soul is discussed. The Sankhyas maintain that the insentient *Buddhi* is *kartrī* and the Mīmāṃsakas the sentient jīva as *kartā*. Śaṅkara divided the Sūtras into two Adhikaraṇas. In the first he refutes the theory of the Sankhyas by following the arguments of the latter. Having discarded the views of the Sāṅkhya, taking his stand on the Mīmāṃsaka view, he next proceeds to present the Upanishadic view which clearly states *karṣṭva* which means a change or *vikāra* cannot be the essential nature of a thing which is eternal. *Vikāra* or change itself is one of the causes which lead to the destruction of a thing, which Ramanuja also plainly admits while refusing the tenets of the Jains.

न च पर्यायादपि अविरोधो विकारादभ्यः

In order to maintain the eternality or *Nityatva* of jīva, one must admit, though unwilling that it is not subject to any kind of transformation. Rāmānuja, in the sūtra treating of the eternality of the self, fearing that if birth, one of the 6 changes, which every object undergoes, be admitted of the soul, it will become non-eternal established that the birth or उत्पत्ति of the soul referred to in certain Śruti passages means that the soul's attribute i.e., knowledge which undergoes constant changes such as birth etc., is attributed to the soul by way of courtesy or Upacāra. If this argument be admitted, the Sutrakara need not take the pains to prove the creation of Akasa etc. Akasa etc., may be eternal and the Pratigñā may be proved as in the case of jīva, by admitting the birth of the qualities of Akasa etc., such as sound and imputing that birth to them, by way of courtesy.

There is one more criticism of Dr. Thibaut which calls for a reply. I shall conclude my essay after answering that criticism. After discussing the merits of Sankara and Ramanuja's interpretations to sūtra III 2-11, he states "I decidedly prefer for instance Ramanuja's interpretations of sūtra 23 as far as the sense of the entire sūtra is concerned and more especially with regard to the term "*Prakṛtāitāvattvam*" whose proper force is brought out by Ramanuja's explanations only. In this Adhikaraṇa Ramanuja states as his *prima facie* view that the śruti "Not so, not so" negatives the two forms of Brahman, Murta and Amūrta, and proves

Brahman to be unqualified. The Siddanta is that the sruti does not deny of Brahman the distinctive qualities or modes declare previously (for it would be senseless) at first to teach them and finally to deny them again but merely denies the इवत्वा the limited nature of Brahman, which is alleged to accrue to it by its connection both the above modes."

We answer that the statement of Ramanuja, that the sruti teaches the modes of Brahman and as such it cannot deny them again is not valid, as this sruti does not teach that these forms actually belong to Brahman but simply reiterates what is already known from direct perception for refuting them. The 7th chapter of Manava Purana which expounds the meaning of the very sruti in the following words. द्विजाः कल्पितसद्भावं श्रुतिरूपं यथा तथा । नेति नेतीति वेदान्तः कल्पितं प्रतिषेधति ॥ इति maintains this view. In the face of the above statements it is not possible to admit what Ramanuja states, that is, the *Iyattā* (limitation) caused by upadhis is alone denied. Even admitting that the sruti teaches a connection of the forms with Brahman, which is not known through any other source of knowledge, it does not appear from any sruti passage that the forms themselves do really exist the sruti takes for granted what is experienced by the ignorant and teaches a connection between it and Brahman. If it be admitted that the very passage teaches the reality of the forms and their connection with Brahman, then there arises the error *Vakyabheda* (one sentence simultaneously teaching two things).

It may be objected that considering the form of the word *Prakṛatāitavam* which is a Dharmavācaka and as such the quality of limitation must be understood here, and not the substances possessing the qualities, we reply that the sutrakara used the word with a special object viz, to show that the object possessing the qualities is not real but superimposed on Brahman having no independent existence, just as a quality does not exist apart from the substance. *Etavatvam* means एतावदेव with अर्थात् अत्राप्यत्र—

I have thus tried to answer almost all the criticisms of Dr. Thibaut, which have been left unanswered by Professor K. Sundara Rama Iyer.

Although some of the subjects, such as the agency of the self etc., require a lengthy discussion, considering the short time allowed to me, I am compelled to close the essay with the following words. As already remarked by Professor. K. Sundararama Iyer all the above misconceptions and pit falls into which Dr. Thibaut had fallen,

could have been avoided if one studies the Bashya under preceptors who had received their instruction according to Sampradaya. Whatever may be the proficiency of a man in the various Sastras, unless he receives instruction in Vedanta, under a preceptor versed in traditional lore, he must be discarded as an ignorant man. Vide Sankara's Bashya in Chapter XIII of B. Gita. तस्मादतन्मन्त्रदायवित्तवैशाखविदपि मूर्खवदेवोपेक्षणीयः.



THE RATIONALE OF CHILD MARRIAGE

S. S. SARMA, B. A.

[Herein I propose to deal with the purely rational aspect of 'Child Marriage.' Hence its origin, and the justification for it or otherwise by the Sastras or other works is beyond the scope of this article.]

Marriage is the sequence of mutual love between two hearts of opposite sexes, expressed in a ceremonial function. It is a public and open declaration by a man and a woman to the effect that they cherish love towards each other and like to live as husband and wife. In essence it is the union of two hearts united by the spontaneous flow of reciprocal love. It is not a mere ceremony, as is understood and believed by some in these days, nor is it signified by any outward material signs. Neither the Mangala Sutram (*thali*) round the neck of the woman, nor the wedding Ring on the finger, nor the three-fold or four-fold sacred thread on the shoulder of the Brahmin, does represent marriage. These are all signs of show imposed on one's self or by others. There is nothing in them of the true marriage—the union of hearts.

Love is a feeling engendered in the heart. It is non-material and invisible. It is a spontaneous flow from the heart. It cannot be squeezed from an unwilling heart by force, nor can a genuine flow of it be blocked by any cataract. It is the supremest of all feelings. It is divine. No material power on earth can oppose it; and to none does it yield.

If we bear this little fact in mind that marriage is the sequence of mutual love between two hearts, and bestow a little thought on it, we will be puzzled as to what to call the innumerable performances that are celebrated throughout the length and breadth of India now a days under the cloak of 'marriage.' Certainly they are not 'marriages' and it is a foolish sin to term them like that; for in how many of them do we find the union of genuine love? I dare say, practically in none. In some cases the seeds of love may perchance be given birth later on, and they may develop and form into an union. But such instances are only chance occurrences and exceptions.

There is nothing more irrational, heart-rending, revolting and foolish on earth than the celebration of a function falsely termed as 'marriage' between a boy of ten or twelve and a girl of eight or

nine. It is nonsense to call it marriage, for where is marriage when there is no union of hearts, when the bride and bridegroom do not understand or feel what love is, and when they do not know the significance of the ceremony. In fact it is a drama in which the principal actors are the bride and bridegroom, enacted for the enjoyment of the public.

Is it marriage to make the boy tie a thread round the neck of a girl, or God forbid, tie it themselves (others), when the boy is unable to do even that? Is it marriage to make them pour sacred rice upon each other's head? Is it marriage to make them sprinkle coloured water upon each other? Or is it marriage to ask them clasp the hands of each other? Are all these playful acts of the bride and bridegroom marriage? Or is the stream of the incorrect and incoherent chanting of the sacred Vedic hymns by the greyhaired ignorant Brahmin marriage? Do all these constitute marriage? If not, why are they done? When the boy and girl do not understand the significance of the function, when they do not understand the meaning of the acts they are asked to do, when the Brahmins does not know the sense of the rhythmic songs, that parrot-like he repeats, what is the good of the function, and why is it?

Foolish man! Have you lost your rationality? You take hold of an innocent boy and a girl who have just left off their mother's breasts, contemplate a union between them both, arrange some humbug under the sacred name of marriage, and waste some thousands on that towards dowries, music parties and dinner parties, which is in no way better than the marriage of dolls that children perform in their plays. You play with the lives of children just as they play with their inanimate dolls. But there is this little difference—that, while the children do not cause any harm to the dolls by their so-called marriage, you sacrifice the promising lives of innocent children at the altar of the goddess of marriage—for what is such a forced yoke of marriage on the necks of young children but sacrifice?

Are the children not animate bodies? Are they not rational creatures? Don't they grow into complete manhood and womanhood and cultivate independent ideas and thoughts about themselves and their requirements? Then why hurry? Why do you, under the guise of a parent, rob them of their individuality, their reason, the essence of manhood in their term and make them your tools of pleasure or enjoyment or joke or whatever earthly thing you take the marriage for! You impose the heavy yoke of marriage on the

tender shoulders of the children and thus render them the wrecks of society in all physical, mental and spiritual ways. You are the cause of their weakness, their impotence, their mental bankruptcy, their immorality, their premature death and a thousand and one evils that early marriage breeds.

In the artificial or forced marriage there is no sweet concord or amity between the young couple. What one likes, the other does not like; here tastes differ. One is very social and jovial in disposition, but the other is always serious and gloomy; here temperaments differ. One is frugal in spending but the other is a profligate; here their manners differ. One likes to earn name and fame, but the other to amass money; here their aims and outlooks in life differ. How can you expect happiness or concord between two individuals standing in such divergent positions in their manners, and temperaments and habits. There never exists that happy atmosphere in the home. One is the hindrance in the way of the other throughout, and there is constant warfare in the home with the result that the lives of both end in sorrow and misery.

If they are the chosen ones of each other, as a result of genuine mutual love instead of being the victims of forced marriage, they can create a serene and happy home and lead a life of bliss and happiness. A man never chooses a woman that differs from him in temperament or views of life, knowing her to be what she is. Genuine love occurs only when there is concord between the couple in all such fundamentals. In real marriage there are no mishaps or failures, or divorces as in the artificial and forced marriages, unless the couple are not motivated by true and genuine love but are the victims of blind passion which is also one of human vices.

Marriage is the result of mutual response of love between two hearts; and as such there is no place in it for a third hand to intervene. Marriage is a blissful Paradise of which love is the foundation and the loving couple the pillars that support it. Without the foundation of love, it is sure to collapse and shatter to pieces.

I cannot better end the article than by quoting the golden lines of the sage poet :

“The man is ignorant of law who takes
A forced, reluctant wife unto his breast,
Whose inward soul another's spirit claims,
Whose deepest heart expires in constant pain

Dying and waking daily to new deaths,
O, cursed ignorance that educates
Maidens for public barter ; that first crowns
With orange blooms their brows, there turns the key
Of wedlock, falsely called so by divines,
To crush them in its infamous Bastile,
Making the marriage bed a rock, when they
Must wed themselves, poor children, to despair
As to an iron giant, while the fire
Of madness inundates the reeking brain
O God ! 'tis terrible ! Thou who didst once
Rest cradled on the Saint Mary's arms
Whom woman loved, bathing Thy sacred feet
With costly tears, wiping them with her hair,
Break thou that spell of ignorance that makes
Woman the slave ; redeem her captive heart
Let marriage be the Sacrament of the Soul,
The deathless union of accordant minds,
The blending of the perfect lives in one,
Whose home shall be a paradise, whose bliss
Chaste, fervent ; lasting as an angel's love."



JANASRAYA SCHOOL OF SANSKRIT PROSODY

M. RAMAKRISHNA KAVI, M.A.

IN Sanskrit, Chhandas or prosody treats of both the *vaidika* and *laukika* metres; the former class forms what is called the Vedanga chhandas as an *anga* or organ of the Vedas, while the latter is known as a *śāstra* or science treating of the metrical rules of only the secular literature. In the latter kind the chief authority on the subject is the work of Pingala. Halāyudha and Yādavaprakāśa are among its best commentators. Śrutabodha, Vṛttaratnākara, Chhandonūśāna, Chhandomanjarī, Chhandovichiti of Jayadeva etc., are popular works based upon the work of Pingala. Chhandovichiti is a common term applied to the science and it is not a separate work as some critics have understood the term used by Dandin in Kavyādarśa I.

Pingala while he dealt with *laukika* Chhandas mentions Kāśyapa, Saitava, Rāta and Māṇḍavya of whom the first two are mentioned in Janāśrayī also. Jayakīrti in his Chhandonūśāna bows to Māṇḍavya, Pingala, Janāśraya, Saitava and Pūjyapāda and the selection may probably mean that these are the originators of separate schools in prosody. The names of Māṇḍavya and Pingala occur in Mahābhāṣya. Among the early writers on prosody Kohala and Bharata may be included as each of them has devoted a section for prosody, though their treatment of the subject was confined only to the science of stage. Rhythm of the chosen metre must dance with the emotions engendered by the thought of the verse. Hence Bharata and Kohala have restricted their sphere to the needs of the histrionics. Jayadeva is known to be the author of a Chhandovichiti which was commented on by Harshaṭa's son Bhaṭṭa Kallaṭa, probably the great Saiva scholar of Kashmir who flourished about 850 A.D. Jayadeva allots meagre space for the *vaidika* prosody.

Bhaṭṭa Śankara and Gopāla are two writers on prosody frequently referred to by Abhinavagupta in his commentary on the Nāṭyaśāstra; the work of the former is not available; and that of the latter is probably Vṛttajāṭisamucchaya, a commentary on Kaviśiṣṭa of Virahāṅka. King Nānyadeva of Mithilā (1100) and Raṇa Kumbhakarṇa of Mewad (1450) have each contributed a chapter to prosody in their monumental works on music. Kāṭyāyana seems to have written on *laukika* Chhandas in seven chapters and the

author of *Vṛttaratnāvalī*, a South Indian of the 17th century, vouchsafes that he has fully utilised the labours of the former.

So far as known generally, there are three schools of Prosody relating to the secular literature. The first is of Bharata, the second is of Pingala and the third of Janāśrayikāra. Among these the first was not originated by Bharata but in his chapters on Chhandovichiti in the *Nāṭyaśāstra* (Ch. 14 and 15) a system is used which may be termed least conventional or technical. Pingala invented a code of mnemonics for metrical technique which is the most popular one in use. Janāśrayī, a work written under the patronage of King Janāśraya, probably of the Viṣṇukunḍin dynasty which ruled over the eastern tract through which the Krishna and the Godavari flow represents the third school. The work is called *Janāśrayī Chhandovichitih*. The author was probably *Gaṇasvāmin* who appended a *bhāṣya* or a scholium to it. The conventional terminology used in this work differs entirely from that of Pingala and has merits and demerits as well. The object of this paper is to give an exposition of its terminology.

When was the work composed? The first verse of the work (q. v.) is in praise of a king called Janāśraya who performed a number of yāgas (sacrifices) and made extensive conquests. In the body of the work Pingala, Kāśyapa, Saitava are named as writers on Chhandas. A number of verses are found to have been quoted from various poems and dramas and their identification so far as traced has supplied the following list of authors:—Bharata, Vararuchi, Sūdraka, Kālidāsa, Aśvaghoṣa, Sundarapāṇḍya, Bhāravi, Vikāṇitambā, and Kumāradāsa.

1. The example given by Bharata for *puṭavṛtta* (XV. 80) was utilised by Janāśrayikāra to illustrate his *puṭa* thus:—

उपवनसलिलानां बालपद्मैर्ममगधुकराणां कण्ठनादैः ।
मदनमदविलसैश्चाङ्गनानां जनयति चतुरस्रं पुष्पमासः ॥

2. Under *bhujagavijṛimbhita* is quoted the first verse of *Ubhayābhisārikā* of Vararuchi.

कोऽसि त्वं मे का वाहं ते विसृज हठ मम निवसन्पुष्पं किमपेक्षते
न व्यग्राहं जाने ही ही तव सुमग दशनवसनं शिवादशनाङ्कितम् ।
या ते रुष्टा सा ते नाहं सज चपलहृदय निलयं प्रसादय कामिनी-
मिलेयं नः कन्दर्पातीः प्रणवकृतकलहकुपिता वदन्तु वरसिन्धवः ॥

3. The second verse of Sūdraka's *Padmaprābhita* is given as an illustration of *Vamśapatrapatita*.

पुष्पसमुच्चलाः कुरवका नदति परश्वतः कान्तमशोकपुष्पसहितं चलति किसलयः ।
श्वतसुगन्धयश्च विपिने जम्बरुतवहा संप्रति कान्तेषु सश्वतुर्निचरति मदनः ॥

4. A number of verses are quoted from Kalidasa's Kumara-sambhava (I-3, 42, 30, 33; III-1, 39), Raghuvamśa (II-1), and Meghasandea (I-1) as examples for *upajāti* and *mandākrāntā*.

5. The following verse given as an example for *vardhamāna* vṛtta is traced to Saundarananda of Aśvaghoṣa (II-65).

उदेगादपुनर्मेवे मनः प्रणिधाय स ययौ श्रपितवराङ्गनादनास्यः ।
निशि नृपतिनिलयनाङ्गनामनकृतमनाः सरस इव मथितनखिनात्कलङ्कसः ॥

Examples quoted for the *danḍakas* of *arjā* and *plava* kinds bear striking resemblance in thought to two stanzas occurring closely to each other in the eleventh sarga of Aśvaghoṣa's Buddhacharita and the author's remark immediately following the citations raises a doubt whether they were taken from Sūtrāṅkārā. If it is so, the authorship of Sūtrāṅkārā can finally be credited to Aśvaghoṣa as against Āryasūri.

शरणमनलसूर्यनापुप्रतीघातनष्टार्जवं तर्षमाच्छेत्तुमन्नां क्षुवं शीतलौघं मलयं
वसनमपि शरीरकौपीनदोषप्रतिच्छादनार्थगतिक्लेशनाशा च यानादयो विस्तराः ।
विधिरुमनमुत्तममुष्णप्रणाश्वाव शीतो विधिर्गोत्रविश्रान्तहेतोश्च शय्यासनापाश्रयाः
पुरुषगुणमिमं परित्रातुमाचैशिकित्सेयमारभ्यते यत्र मोगार्थसंज्ञा नृणां जायते ॥

जलनिधिसनापि भूर्धस्य तस्यैक एवाधिवासः परं तत्र चैकं गृहं तद्गृहे चैक एवालयो ।
निवसनयुगमेकमेवात्मकौपीनशालावर्धमेकैव शाला निवृत्तिप्रवृत्त्योस्तु तत्सर्वथा युक्तभावः सुखः ॥
शेषाणामुदाहरणानि ग्रन्थविस्तरमयाचोदाहृतानि । तान्यपि काव्येषु सूत्रालंकारादिषु द्रष्टव्यानि ॥

Compare the following verses from Buddhacharita with the above :—

कामास्तमोगा इति यन्मतं स्याद्भोम्या न केचित्परिगण्यमानाः ।
नसादयो द्रव्यदृष्टा हि लोके दुःखप्रतीक्षर इति प्रधार्याः ॥ XL 36.
यदा च जित्वापि महीं समग्रां वासाय दण्डं पुरस्कमेव ।
तथापि चैकं भवनं निषेव्यं श्रमः परार्थे ननु राजमावः ॥ XL 47.

6. The verse quoted under *pathyā āryā* is found in Nīti-dvishashṭikā of Sundara-Pāṇḍya. Certain verses or *kārikās* quoted by Sankara and Kumārila are identified as Sundara-Pāṇḍya's by the commentators on Panchapādikā and Tantravārtika. In an inscription of Arikesari there is a reference to Sundara-Pāṇḍya as an *āchārya* and writer of a Vārtika probably in Mimamsa. Verses from Nīti-dvishashṭikā are cited in Panchatantra, a work of about 500 A.D. It

is a matter of conjecture whether Rājavārtika referred to by Vāchaspati in his commentary on Sāṅkhyasaptati,¹ has any bearing on the royal authorship of any work on Sankhya which if it is true will justify the epithet of *satpadārthajña*,² applied to him in his Nīti work.

7. Two verses quoted under *Indravajrā* and its *Upajātis* are traced to Jānakīharaṇa of Kumārādāsa. They are :—

इयत्पुत्रं कृपादेहयष्टेर्वितम्बचक्रस्य परं प्रमाणम् ।

इतीव यथा रशनागुणेन श्रोणी पुनर्वृद्धिनिषेधतोऽस्याः ॥ I. 32.

भासीदयं चन्द्रमसो विशेषस्तद्वत्तच्चन्द्रस्य च भासुरस्य ।

यमार पूर्वः सकलद्वन्द्वं,³ तस्यैव नेतृद्वितयं द्वितीयः ॥ I. 39.

The stanzas are found in our Manuscript copies of Jānakīharaṇa as quoted in Janāśrayi but the printed work reads them differently.⁴ The reason is not far to seek. Both the Bombay and Calcutta editions are entirely based on the Singalese edition of Dharmārāma Sthavira, who recomposed the verses from the word-for-word gloss of King Rajasundara of Ceylon on Jānakīharaṇa as the original was not available to the Singalese Editor. But the Bombay Editor says that he has procured some copies of the work for his edition but verses do not agree with the quotations given by Vallabhadeva, Jalhana, Śarvānanda, Janāśraya, and a host of others while these quotations agree with the verses found in the complete copies of the work now obtained in Malabar.

8. The verse given under *udgata* is of Bharavi (XII-1). Bharavi's date is about 570 A.D., as he was a contemporary of the Ganga prince Durvinita.

9. The following verse is given as an example for *Mandākrāntā*, which is attributed to Vikāṣanītambā by Vallabhadeva.

वाला तन्वी मृदुरिवमिति लघ्वतामत्र शङ्का दष्टा नैव अमरभरतो मञ्जरी भव्यमाना ।

तस्मादेषा रहसि भवता निर्दयं पीडनीया मन्दाक्रान्ता विस्त्वति रसं नेष्टुयष्टिः समस्तम् ॥

1. तथा च राजवार्तिकं—

प्रधानास्तित्वमेकत्वमर्थवत्त्वमथान्यथा ।

पारार्थ्यं च तथानैक्यं विधेनो योग एव च ॥ etc.

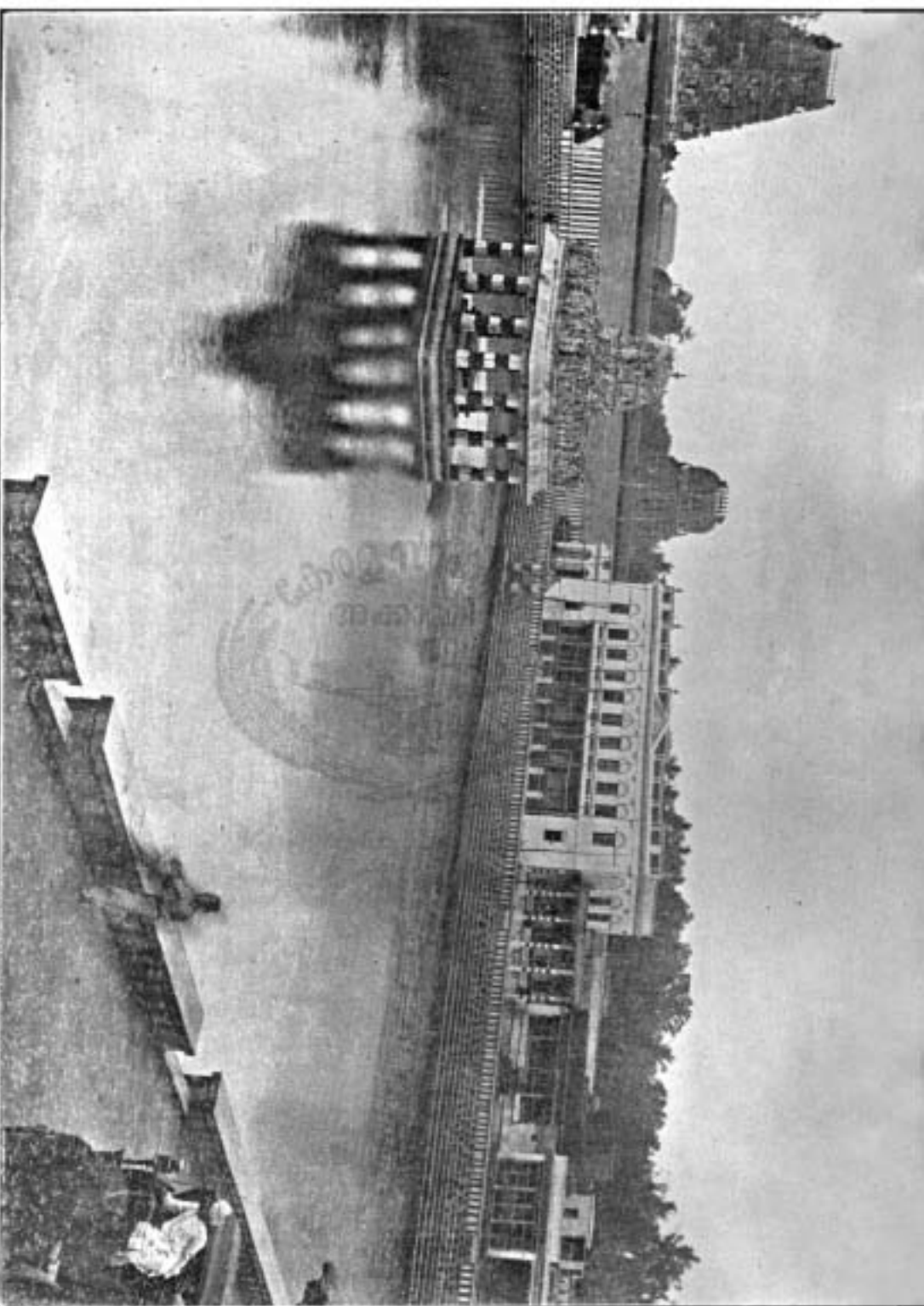
2. श्रीमान् सुन्दरपाण्डवः धृतिस्पृष्टिप्रसूतस्तत्पदार्थज्ञः ।

कृतवानार्या सन्यक्कृतूणां बुद्धिबुद्धिकरीम् ॥

3. विभर्ति पूर्वः सकलं कुरङ्गं. is the reading of the printed text.

4. तथाहृतं तस्य तथा पृथुत्वं यथा भवन्मध्यमतिज्ञयिष्णु ।

इतीव यथा रशनागुणेन श्रीर्गपुनर्वृद्धिनिषेधहेतोः ॥ १-३०



Nizaji-Mangapuram in Padmasaras (Tank) behind the temple in Tiruchanūr.

Vikaṣaṇitambā appears to be the name of the heroine of a *prahāṣana* by probably Govindarāja and she is characterised as *punarbhā* by Bhoja. That her histrionic talents in exhibiting passion and in enticing the suppliant by sweet allurements are of rare type and that she is a character in a work are inferred from the two quotations given by Bhoja and Namisādhū.¹ They may be interpreted as speech of Vikaṣaṇitambā (as a character), thus referring to the ability of the author who created the genius of love. Whoever may be the author the person undoubtedly lived earlier than 600 A.D., as the quotation is found in Janāśrayī.

10. The verse illustrating *toṭaka* metre² is attributed in Bhoja-charitra to Bhavabhūti but as that work is not accepted as authority on the contemporaneity of all the best poets with Bhoja, it is surmised that the verse might have been borrowed from some *bhāṣa* where the playing of *kanduka* (ball) is described as in Padmaprābhritā of Śaḍraka.

Of these authors Bhāravi may be assigned to 570 A.D., and the latest date for Sundarapāṇḍya comes to about the same period, if not earlier. Thus the higher limit for the age of the author of Janāśrayī is about 580 A.D. The lower date for the work depends upon the identity of its patron, King Janāśraya. In all the epigraphical literature as far as examined there is only one Janāśraya appearing as a title to one Mādhavavarman of the Viśhūkuṣḍin dynasty which

1. "Bhoja quotes the following verse as an example for *Punarbhā* (पुनर्भू) woman who marries a second husband.

के वैषटनितम्बेन गिरां दुम्पेल रजिताः ।

निन्दन्ति निजकान्तानामनौगम्यमधुरं वचः ॥

(शृङ्गारप्रकाशे)

Here it means the expression of Vikaṣaṇitambā.

Namisādhū and Bhoja quote the following verse :—

काले मावं सखे मासं नदति सखी यच्च सकावम् ।

उष्ट्रे दुम्पति रं वा पं वा तस्मै दत्ता विकटनितम्बा ॥

(रुद्रटाळद्वारः)

And this verse is introduced by Namisādhū in the following words :—

"यथा विकटनितम्बायाः पतिमनुकुर्वाणा सखी प्राह",

which means the maid ridicules the vocal clearness of the husband of Vikaṣaṇitambā.

2. सुवसन्ति हि कन्दुकं ते हृदयं प्रमदास्तनसङ्गमलुम्बधिषः ।

चनिताकरतामरसामिहृतः पतितः पतितः पुनरुत्पतति ॥

Here the first line reads differently in Bhojacharita,

ruled over the tract known now as the districts of Krishna and Godavari about 600 A.D. The Sāṅkayanas who defeated the Vākātakas were driven out by the Vishṇukūḍins about 530 A.D., and the latter in return were dispossessed of their territories by the Eastern Chalukyas about 625 A.D. The Vākātakas were probably related to the Guptas as well as to the Vishṇukūḍins who in their geneology seem to trace connections with the Kadambas. The Chalukyas had to fight with all these royal dynasties. According to Dr. Dubreuil epigraphical references are available for six kings of this dynasty; of whom the first, Madhavavarman I married a Vākātaka Princess and his sixth lineal descendant, Mādhavavarman II issued Pulimbāru grant. Scholars differ in identifying the village Pulimbāru; as there is a reference in the inscription that the king crossed the Godavari to defeat his enemies it is identified with a village called Polamuru in the Godavari District; while others plead that the village is said to have been situated in the Guddavadi-vishaya, hence it must be traced in the Gudivada Taluk of the Krishna District. Denduluru or Lenduluru seems to have been the capital of the Vishṇukūḍins. Another inscription of Jayasīma, a Chalukyan king records the grant of same village to the son of the previous donee. The inscription of Madhavavarman is dated on the night of moon-eclipse in the month of Phālguna. This if worked out may refer to that of the year 609 A.D. Jayasīma came to the throne in 633 A.D. But his father Kubjavishṇuvardhana defeated the Vishṇukūḍins in about 615 A.D. It may be concluded that Janāśraya, or Mādhavavarman II, who performed eleven aśvamedha sacrifices, might have flourished between 580 and 615 and that the work under notice might have been composed under his patronage by 600 A.D. The first verse¹ in the prosody refers to the number of great sacrifices performed by Janāśraya and this mention lends support to the identity of Janāśraya, the donor in the first inscription. The Vishṇukūḍins entirely vanished from history from 650 A.D.

Of the three schools of prosody referred to above, Pingala's appears to be the oldest. His convention or technicology is based upon the mnemonic principle to facilitate the remembrance of variety of metres. He introduced eight *gaṇas* of three letters each in permutation of long and short sound-measures (*guru* and *laghu*). They are *ma*, *ya*, *ta*, *ra*, *na*, *bha*, *ja*, *sa* and these are in vogue now.

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1. स मृपतिरुदारवीर्जयति सत्यदेकाग्रयो जनाश्रय इति शिवा ब्रह्मति नाम सार्धं विभुः ।
मन्वीरवमिरद्रुतीरवक्त्रो जंयभीरपि जिज्ञा विनिर्दिष्टनुषा जयति येन रुद्राचरत् ॥

Bharata, according to one set of his readings, does not recognise these conventional signs. But according to the other recension which appears to have been augmented with interpolations he uses these eight signs besides his own mode. He defines each line of a metre in quantities of either *guru* or *laghu* as occurring in certain fixed places. Though Pingala's method appears to be a better code to aid the memory, Bharata's is simplicity itself. The author of Janāśrayī considers the code of Pingala as defecent and fantastic, exhibiting utter indifference to caesura or pause. A critical examination of Janāśrayī does not show that the author is altogether free from the defects which he had flung at his rival.

Janāśrayīkara uses *Ganas* or quantities of 2, 3, 4, and 5 letters (a *letter* is counted by the presence of a single vowel irrespective of the number of consonantal sounds in conjunction with it.) As the work and its code are new to the general reader *ganās* are explained below with some details in the form of a chart.



Thus the system works upon 18 symbols represented by the last indicative letters ; while eleven of them are also known by the initial vowel of the word. Thus for 11 out of 18, symbols are indicated by two letters each (a vowel as well as a consonant). For instance, *m* (म्) and *a* (अ) represent gana of three short vowelised-letters which according to Pingala is *na-gaṇa* 111; similarly *ṭ* (त्) and *ā* (आ) represent *bha-gaṇa* of Pingala; *ḥ* (ह्) and *i* (इ) *ja-gaṇa*; *ṣ* (ष्) and *ī* (ई) *ra-gaṇa* 010; and so on. *ai* (ऐ) and *ṛ* (ऋ) stand for 5 letters of *ra-gaṇa* and *laga* of Pingala 0010; *au* (औ) and *ñj* (ञ्) stand for *bha* and *laga* 0110; *o* (ओ) and *śḥ* (श्) stand for *ra-gaṇa* and *guru* 0100. For example, we shall take *vṛitta* called *Sragdharā* which consists of गोदुशोन् that is, *g, o, d, u, i, o*—six *gaṇas* 000, 0100, 111, 110, 010, 0100,

ग् ओ द् उ ष् ओ
वन्ताम, मोतचन्नु, शुतिवदु, तनया, सग्वसा, दिग्बेहो

The above example was cited by the author.

Take for instance *Nandini* of the 13th Chhandas ;—*lirai* (लिरै) which means *l, i, r, ai*.

ल इ र ऐ
शयनो स्थितश्च शिव मादधत्तु ते, मकरा, लये ति, मित्रि, वर्तिताम्भसि ।
वयुरिन्द्रनीलमणिमहसिभिर्न पुरुषस्व शेषशयनाभिषायिनः ॥

Again *praharṣiṇī* requires *gaṇas* which are equal to *g, a, ḥ, o*.

ग् अ क् ओ
तन्मित्रं लज्जति विपत्सु यत्नमित्रं

m means that *yati* or caesura comes after the third place.

To show the relative merits of the three systems their code words are quoted below for *vṛitta* कौबपादा of the 25th Chhandas.

Janāśraya—जौण्यु=ñj, au, ṛ, ṣ, u

ñj au ṛ ṣ u
सिंहविगजैद्, द्वीपिविकीर्णै, हरिरिवसुग, गगमरिगण, मपभीः ।

Pingala—

मौ रमौ नौ गौ ग् भूतेन्द्रिय वस्तुष्यः ॥ 7—7—18.

भ म स भ न न न न ग
सिंहवि गजैद्द्वी पिविकी र्णहरि रिवम् गगण मरिग णमप भीः ।

Bharata—

आसं चतुर्थं च तथा पञ्चमं षष्ठमेव च नपमं दशमं चैव अन्त्यं चैव गुरुण्यय ।
लघून्यन्यानि शेषानि पादेभ्युः पञ्चविंशके । वृत्तैः सा तु विज्ञेयाकौन्वपादीति नामतः ॥

Another recension reads as :—

मै यदि पादे स्तावपि चेष्टावभिकृतिरिह सल्लु बुधजनविहिता
नां च समुद्राः स्युर्विनिविष्टा यदि च सल्लु गुरुरिह निधनमितम् ।

In committing to memory the code should be short and as variant as possible. Janāśraya's appears to be the best in this respect. Of course poets have their own tune to guide them without any mnemonic aids.

The plan of the work.—Janāśrayi consists of six chapters : the first deals with the explanation of the code that the author introduced. The second chapter treats of Vishama-vṛttas, viz., samāna, pramāṇa, vitāna, udgatā and its modifications, and pathyā of Anushtubh kind. The third chapter is an exposition on the *ardhasama-vṛttas* as upachitrā, drutamadhyā, bhadravirāṭ, ketumatī, ākhyānika, hariṇapluta, aparavaktra, pushpitāgrā, yamavati, devagītika, śikhā, khanja.

The fourth chapter enumerates all *sama-vṛttas* in general use beginning from the first chhandas (*ukta*) to the end of the 26th. Vṛttas of the first five chhandas are not used in poems but rarely employed in *dhruvā-gānā* in dramas especially for the movements of *vidāśhakas* and maid-servants.

The fifth chapter dilates on the *jātis*, including *Vaitāliya* and *āryā*. To the former class belong *aupacchandasika*, *āpātālīkā*, *aparāntikā*, *dakshināntīkā*. Of the latter kind *vānavāsikā*, *viślokaḥ*, *chitrā*, *upachitrā*, *śikhā*, *chalīkā*, and various kinds of *Āryas* including *Gītis* known as *Dhruva*, *Gītikā*, *Galitam*, *Narkuṣam*, *śīrshaka*, *Dvipadī*, *Rāsaka*. These vṛttas are dealt with at length with various minor ramifications. *Narkuṣa* and *śīrshaka* are treated of in extenso by Bharata (*Nāṭya-sāstra* Chapter 32) intended for the use of mourning, deep serious consultation or in giving vent to the feelings of separation between a pair of lovers. They are generally used in *Dhruvā gāna* *vide* the *prakṛit* verses in what are called *Layabhanga-tala* in the fourth act of *Vikramorvasī*. Some scholars assert that these verses referred to are interpolations. But as *Vikramorvasī* is a semi-lyrical drama of Totaka species of *Nataka* the verses are not improperly placed.

The sixth chapter treats of *prastāra*, i.e. all mathematical calculations for the number of *vṛttas* in each kind which declare the number of any verse in its group and the details of *ganas* of any particular *vṛtta* its number being given. These are indeed mathematical puzzles bearing on the principles of permutation. The formulae

given in each case shows the mathematical precision attained so high thirteen centuries ago.

Janāśrayī does not dwell on the *vedic* metres like Pingala and Jayadeva. Māṇḍavya and Saitava seem to have treated of both the *vaidika* and *laukika* metrical rules. Bharata bases his choice of metres on the needs of the stage. The Sanskrit variety was intended for the body of the conversation while the prakrit metres described in the chapter on the *dhruvas* (32) are intended to be used from behind the stage to indicate the coming catastrophe or pleasure. The use of Bharata's variety of metres according to the injunction of that sage was made only by the very early playwrights ; but in later writers probably after 600 A.D. one meets with a monotony of only a few metres in which the poet excels. Bhavabhūti and Rajasekhara are known for *sardulavikridita* and *sragdhara*. Asvaghosa, Sudraka, Bhaṣa, Kalidasa may be mentioned for a fine choice suitable to the emotion that the occasion inspires. Bharata's *dhruvā vrittas* are purely dependent on *laya* or *tāla* consistent with the movement of the character on the stage. For example, *Dodhaka* (1, 4, 7, 10 are *gurus*)

उत्तमाधमपात्राणां युधि योगपरिक्षमे । द्वात्रासेण गान्धर्वो दोषको लयकोविदः ॥

This is to be sung in case of fighting and yoga by the mean and noble respectively in the *śhakkharaṅga*.

Tanumadhya in *harsha-panchama raga* by the middle classes—

मध्यमाधमपात्राणां तनुमध्या प्रयोजयेत् । हर्षपञ्चमभाषायां तालः पादाक्षरेण तु ॥

Similarly śśilint in *malava raga* by the heroine on the eve of her lover's return—

नायिकानु बोक्तव्या सञ्चितप्रियदर्शने । लयः पादाक्षरेण स्वाच्छातिनी मालवे मता ॥

Acquiring dexterity in a certain metre is quite different from handling the metre most suitable to the occasion. Even in poems (*drīṣya-kāvya*s) liberal choice is seen in earlier poets and adopted as a mere rule in poetics by the later poets. For instance seasons are described in *Upajāti* metre ; tender emotions in *Mandūkrāntā*, advent and advance of night with its horrors of moon-light in *svagata* sorrows of death in *Paṭaliya* perspective view of the battle-field in long metres. But later on for want of ear and constant practice the poet excels only in a few metres and the encomium such as of Kshemendra bestowed upon Rajasekhara, Ratnakara etc., is indirectly a slur cast upon them.

The adjustment of the metre suitable to the ear was insisted upon even as early as 400 B.C. For Kātyāyana distributes metres among *rasas* :—

वीरस्य भुजदण्डानां वर्णेने सगंधरा भवेत् ।
 नाधिकावर्णेने कार्यं वसन्ततिलकादिकम् ।
 शार्दूललीला प्राच्येषु मन्दाक्रान्ता च दक्षिणे ॥

Bharata is poignant about the same principle which is treated at length in chapter on Dhruvās (32). We express our inability in not tracing the authorship of every verse cited as example by the writer of Janārayaṇ. Most of the examples must have been taken from standard authors as held in 600 A.D. But curiosity prompts us to search for any of the author's own composition. The opening stanza is of course his. One more verse in Dandaka type seems to bear double entendre towards God Kumara and Janāraya Mādhava-varman who fought under peacock-flag. At best its elegance may justify its citation below :—

येन प्राङ्मुं कौञ्चस्याग्रं मणिकनकविमलनवरजतपटहरत्नपुष्पसकलशशिफिरणकुमुदसदृशं
 सितान्धुजसन्निभं ।

मिश्रं शकलान् लीलावत्यास्तटविटपकुट्टासितपद्मसतितिशधवलदिरतिलकतस्माहनललित-
 शिखरं लतागृहसङ्कटं ।

क्रीडाभूमिर्गन्धर्वाणां गजगवयमहिपुरुषपतशरभस्तृगनिधुनपरमबहुविबिधशकुनिचरितं
 विप्रदुतकिन्नरं ।

सोऽरीन् वोऽद्भिर्वैरो रोषातृपित इव पितु दहन इव दहतु पवन इव बहतु तरुण-
 विसदृशवक्त्रो मयूरध्वजः ॥

The importance of this work lies in that it forms the milestone in determining the dates of certain authors. It is hoped that we shall be able to trace a few more verses to their source before we issue the whole work from the press.

श्रीः

श्रीमद्रामायणीयं : सौभ्रात्रम्

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जयत्यादिकवेः काव्यं शब्दब्रह्मसुखात्मकम् ।

यद्विवर्तमिदं सर्वं पश्यन्त्येकत्र सूरयः ॥

सर्वथाप्यभ्यर्हणीये श्रीमत्यादिकाव्ये मुख्येषु बहुषु प्रतिपादेषु गुणेष्वयमप्येको गुणः सौभ्रात्रं नाम । चेतनमात्रसमादरणीयस्यास्य गुणस्य प्रकारभेदान् फलभेदांश्च निरूपयत्यत्र भगवान् वाल्मीकिः सर्वप्रकारसमुत्कृष्टं तमभ्युपगम्य विनेया विशिष्टं फलमवाप्नुयुरिति । उद्दिष्टं च तं प्रकारं विदग्धोचितमार्गेणामिव्यङ्क्ते । उत्तममाश्रयमालम्ब्य चावष्टभ्य सौभ्रातस्य परां काष्ठां उपदेष्टुं प्रवृत्तेऽयं महाकविः, न केवलं महाकविसंप्रदायप्रवर्तनमनुरोद्धुम्, नापि वस्तुनः स्वाभाविकमसौन्दर्यमपह्नोतुम्, नैव च तस्याहार्यं सौन्दर्यमध्यारोपयितुं व्यञ्जनाभङ्गीमाश्रयति, अपि तु वस्तुस्वरूपमेव तादृशं यदन्यथा प्रतिपादयितुमेव न शक्यत इति । लोके किल सामिसन्धिकं च सावधिकं च पुरुषविशेषावलम्बं च यं स्नेहं सौभ्रातमिति मन्यामहे, सोऽप्यन्यमुत्तेनैव निरूपयितुं शक्यते । अयं तु कालदेशवस्तुसीमातीतः कथमुपैतु वचनगोचरताम् ?

वाल्मीकेरिदं मुख्यं सौभ्रातं असुख्यान् तद्वेदां स्तेनैव प्रतिपादिताभिरूप्य प्रदर्शयाम इत्यहो धन्यतास्माकं परिमितेऽपि विभवे सोत्साहमुद्यञ्जानानाम् !

श्रीमद्रामायणे सौभ्रातस्याश्रयावलम्बौ उत्तममध्यमाधमभेदेन त्रिधा विभज्य दर्शितौ । तत्र नायकवर्गे प्रथमौ, प्रतिनायकवर्गे मध्यमौ, आनुषङ्गिकवर्गेऽधमौ । आश्रयावलम्बभेदेन सौभ्रातस्वरूपेणापि भिन्नेनैव भवितव्यमिति न निर्वन्धः ; न खलु सौवर्गे राजते मृन्मये वा पात्रे निक्षिप्तमच्छमम्भः कचिन्मधुरम्, अन्यत्र तिक्तम्, अपरतन्त्रमिति भवति । तस्मात् आनुषङ्गिकवर्गत्वेन गृहीतयोः संपातिजटायुषोः सौभ्रात्रमाश्रयावलम्बनतो नीचमपि स्वरूपतः समुत्कृष्टमिति नास्ति विरोधः । परन्त्वियमाशङ्कास्माकमन्तरुदेतुमर्हति— उत्तमाश्रयावलम्बेषु मध्यमाश्रयावलम्बेषु अधमाश्रयावलम्बेषु च रामरावणवालिप्रमुखानां सौभ्रात्रेषु इदं संपातिजटायुषोः सौभ्रात्रमपि स्वरूपतोऽन्यतममेव यदि महाकविरयं केन प्रयो-

जनेन तदुपादत्त इति । तथाहि—रामादिषु चतुर्षु द्वादश भेदाः, रावणादिषु त्रिषु षट्, द्वयोर्वालिमुग्रीवयोर्द्वाविति प्रायो भिन्नरूपेषु विंशतिभेदेषु अनतिरिक्तस्वरूपभेदं संपाति-जटायुषोः सौमित्रमत्र प्रदर्शयता कविना किमभिसंहितं स्यादिति । अत्रेदं समाधानमुदेतुमर्हति चेतनमात्रेण पशुपद्यादिनापि स्वभावतोऽयं समाहतो गुणः, 'अचेतना वा मा भूम' इत्यभिसन्धाय वा विन्याः सादरमङ्गीकुर्युस्तमिममिति मत्वा भगवानुपनिबन्धात्रेति ।

“ विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः ”

इतिन्यायेन चेतनस्वभावस्य यस्य स्नेहस्य विकारहेतुसुखदुःखादिसमुत्पादेऽपि अन्यथाभावो नेदेति, तत्खलु सौमित्रं नाम भवति । तदिह संपातिजटायुषोः सदा तुल्यरूपमासीदिति तन्मुखेनैव कविः स्पष्टं प्रतिपादयति—

कोऽयं गिरा घोषयति प्राणैः प्रियतमस्य मे ।
जटायुषो वधं आतुः कम्पयन्निव मे मनः ॥
नामधेयमिदं आतुश्चिरस्याय शृणोम्यहम् ।
यवीयसो गुणज्ञस्य श्लाघनीयस्य विक्रमैः ॥
अतिदीर्घस्य कालस्य तुष्टोऽस्मि परिकर्तिनात् ।
आतुर्जटायुपस्तस्य जनस्थाननिवासिनः ॥

अन्यत्र च.

अहं चैव जटायुश्च संघर्षार्द्धमोहितौ ।
आकाशं पतितौ वीरौ जिज्ञासन्तौ पराक्रमम् ॥
तीव्रः खेदश्च खेदश्च मयं चासीत्तदावयोः ।
तुल्यः पुण्यीप्रमाणेन भास्करः प्रतिभाति नौ ॥
जटायुर्मामनापृच्छय निपपात महीं ततः ।
तं दृष्ट्वा तूर्णमाकाशादालानं मुक्तवानहम् ॥
पक्षान्भ्यां च मया गुप्तो जटायुर्न प्रदृश्यते ।
प्रमादात्तल निर्दग्धः पतन्वायुपथादहम् ॥
राज्येन हीनो ब्राला च पक्षान्भ्यां विक्रमेण च ।

परत्र च.

तमहं आतरं दृष्ट्वा सूर्यरश्मिभिरार्दितम् ।
पक्षान्भ्यां छादयामास स्नेहात्परमविद्धलः ॥

एतावता सुभ्रात्रोर्गुणयो र्जैतायुषि विपद्गते स्वात्मनिस्पेक्षं तद्रक्षणं, तन्मूलया महत्या व्यापदा विपन्नस्यापि संपातेश्चित्तविकृतमित्यादि सर्वं विवृतं कविनेत्यलमनेन ।

अथेदानीमितोऽप्युत्कृष्टाश्रयावलम्बयोः वानरवाल्मिषीवसौभ्रात्रयोरवतरामः ।

अनयोः सस्नेहं वर्तमानयोर्मध्ये कनीयसा सुग्रीवेण भ्रान्तिमूलक एव कश्चिदपराधो वालिनि कृतः । भ्रान्त्यगमे तेन बहुधा प्रसाधितोऽपि वाली हठात्तमपहृतमार्यं निष्परिच्छदमेव निर्वासयामास न तु तं निजग्राह । तदेतद्ब्रूयतो यथा—

वाली नाम मम भ्राता ज्येष्ठः शत्रुनिवृदनः ।
 पितर्युपरतेऽस्माकं ज्येष्ठोऽयमिति मन्त्रिभिः ॥
 कपीनामीश्वरो राज्ये कृतः परमसंमतः ।
 राज्यं प्रशासतस्तस्य पितृपौतामहं महत् ॥
 मायावी नाम तेजस्वी पुर्वजो दुन्दुभेः सुतः ।
 तेन तस्य महद्वैरं स्त्रीकृतं विश्रुतं पुरा ॥
 स तु वै निःसृतः कोपात्तं हन्तुमसुरोत्तमम् ।
 चार्थमाणस्ततः स्त्रीभिर्मया च प्रणतात्मना ॥
 ततोऽहमपि सौहार्दात् निःसृतो वालिना सह ।
 तं प्रविष्टं रिपुं हृष्ट्वा बिलं रोषवशगतः ॥
 मामुवाच तदा वाली वचनं क्षुभितेन्द्रियः ।
 इह त्वं तिष्ठ सुग्रीव विलङ्घारि समाहितः ॥
 अहं त्ववगतो बुध्या चिह्नैस्तं भ्रातरं हतम् ।
 पिधाय च विलङ्घारं शिलया गिरिमात्रया ॥
 शोकार्तश्चोदकं दत्वा किष्किन्धामागतः सखे ।
 गूहमानस्य मे तत्त्वं यत्नतो मन्त्रिभिः श्रुतम् ॥
 ततोऽहं तैः समागम्य संमतैरभिषेचितः ।
 हत्वा शत्रु मम भ्राता प्रविवेश पुरं तदा ॥
 मानयंस्तं महात्मानं यथायचान्धवादयम् ।
 अज्ञानेनास्मि संरुद्धो राज्यं प्रार्थयतात्मनः ॥
 सुग्रीवेण नृशंसेन विस्मृत्य भ्रातृसौहृदम् ।

इत्येवमुक्त्वा मां तत्र वस्त्रैर्नैकेन वानरः ।

निर्वासयामास बली बाली बिगतसाध्वसः ॥ इति ।

अन्तः स्नेहादेव बाली तं न निगृह्णाति, निर्वासयत्येव ।

अन्यत्र बालिनापि तारां प्रत्येवमुक्तम्—

प्रतियोत्स्याम्यहं गत्वा सुग्रीवं जहि संग्रमम् ।

दर्पमात्रं विनेष्यामि न च प्राणैर्विमोक्ष्यते ॥ इति ।

सुग्रीवस्त्रापि नास्ति बालिवचप्रार्थना रामे । यथा—

बालिनो मे महाभाग भयार्तस्याभयं कुरु ।

कर्तुमर्हसि काकुत्स्थ भयं मे न भवेद्यथा ॥ इति ।

राम एव तु प्रतिजज्ञे तस्य वधम् यथा—

बालिनं तं वधिष्यामि तव भार्यापहारिणम् । इति ।

राघववाक्यानन्तरमेव बालिवधाशंसा सुग्रीवस्य प्रत्यबुध्यतः । वक्तव्येवम्—

“तथा कुरु त्वं नरदेव वैरिणं यथा निर्हस्वद्य रिपुं ममाग्रजम्” इति ।

बालिनः सुग्रीववधेच्छा नासीदिति सुग्रीवो जानाति, वक्ति च—

“न त्वां जिघांसामि चरेति यन्मामयं महात्मा मतिमानुवाच ।

तस्यैव तद्रामवचोऽनुरूपं इदं पुनः कर्म च मेऽनुरूपम् ॥” इति ।

अन्ततः स्नेहार्द्रहृदयस्य बालिनः सुग्रीवं प्रत्युक्तिः—

तं प्राप्तविजयं बाली सुग्रीवं ह्रवगेश्वरः ।

आभाष्य व्यक्त्या वाचा सस्नेहमिदमब्रवीत् ॥

सुग्रीव दोषेण न मां गन्तुमर्हसि किल्बिषात् ।

कृप्यमाणं भविष्येण बुद्धिमोहेन मां बलात् ॥

सुगपद्विहितं तात न मन्ये सुखमावयोः ।

सौहार्दं भ्रातृयुक्तं हि तदिदं तात नान्यथा ॥

प्रतिपद्य त्वमद्यैव राज्यमेषां वनौकसाम् ।

अस्यां त्वहमवस्थायां वीर वक्ष्यामि यद्वचः ।

यद्यप्यसुकरं राजन् कर्तुमेव तदर्हसि ॥ इत्यादि ।

एवं चानयोः सौभ्रातृभक्तकारणं भ्रम एवेति कारणापाये कार्यापायात् स्वाभाविकं सौभ्रातृं दिदर्शयिषितं दर्शितमेव महाकविना ।

इतोऽप्यन्यदेव राक्षसं सौम्रातम्, यथा—सीतापहरणात् पूर्वं रावणादीनां त्रयाणां अधिकलं सौम्रात्रमासीत् । तत्र रावणस्य कुंभकर्णं प्रति भावः अव्यवस्थितः सन् स्वरूपतो नितरां अपकर्षमोपेदे, विभीषणे तु द्वेषात्मना पर्यणंसीत् । कुंभकर्णस्य रावणं प्रति सदास्थिर एवासीत् । तद्यथा मन्त्रालोचने सन्निहितस्य कुंभकर्णस्य वचनम्—

तस्य कामपरीतस्य निशम्य परिदेवितम् ।
कुंभकर्णः प्रसुक्रोधं वचनं चेदमब्रवीत् ॥
न्यायेन राजकार्याणि यः करोति दशानन ।
न स सन्तप्यते पश्चान्निश्चितार्थमतिनृपः ॥
त्वयेदं महदारब्धं कार्यमप्रतिचिन्तितम् ।
दिष्ट्वा त्वां नावधीद्रामो विषमिश्रमिवानिषम् ।
तस्मात्त्वया समारब्धं कर्म ह्यप्रतिमं परैः ।
अहं समीकरिष्यामि हत्वाशतंस्तवानघ ॥ इति ॥

इदं च वचनं रावणं अनिवर्त्यै मत्तैव कुंभकर्णः प्रियं च हितं च वभाषे । एवमन्यत्रापि द्वित्युपदिश्यैव प्राणपरित्यागेनापि सौम्रात्रमेव निर्व्यूढवान् कुंभकर्णः । तथाहि—
हितोपदेशेन कुद्धे रावणे कुंभकर्णस्येदं गंभीरं वचनम्—

अलं राक्षसराजेन्द्र सन्तापमुपपद्यते ।
रोषं च संपरित्यज्य स्वस्थो भवितुमर्हसि ॥
अवश्यं तु हितं वान्छ्यं सर्वावस्थं मया तव ।
बन्धुभावादभिहितं आतृस्नेहाच्च पार्थिव ॥
सदृशं यत्तु कालेऽस्मिन्कर्तुं सिन्धेन बन्धुना ।
शत्रूणां कदनं पश्य क्रियमाणं मया रणे ॥ इत्यादि ।

पश्यत हिते कुंभकर्णे रावणस्य संरंभम्—

तत्तु श्रुत्वा दशग्रीवः कुंभकर्णस्य भाषितम् ।
भ्रुकुटिं चैव संचक्रे क्रुद्धश्चैनमभाषत ॥
मान्यो गुरुरिवाचार्यः किं मां त्वमनुशाससि ।
किमेवं बाक्श्रमं कृत्वा काले युक्तं विधीयताम् ॥
एतावता रावणकुंभकर्णयोः कीदृशं सौम्रात्रमिति स्फुटमेव प्रतिभाषात् ।

विभीषणस्तु कुम्भकर्ण इव बहुनुशिष्याकृतार्थः कष्टं प्रतिपक्षमेव रामं राज्यलोभादाशिञ्चाय । विभीषणः कुम्भकर्ण इव मा नाम त्यजत्वसूनु, कुतोऽयं निरीहः वनं वा नाश्रयत् तीर्थान्वा न पर्यटत् ! अस्ति चेदत्र रामायणेऽग्रान्तो दुर्भाता स त्वयमेव विभीषणो नृशंसः । ईदृश एवायं प्रतिपिपादयिषितः कविना । अत एव बहुत्र मर्मसु अमुं राज्यलोभिनं प्रदर्शयामास कविः । यथा—

इन्द्रजिदस्त्रविमोहितौ रामलक्ष्मणौ दृष्ट्वा विभीषणः प्रलपत्येवम्—

ययोवीर्यमुपाश्रित्य प्रतिष्ठा कांक्षिता मया ।

तावुभौ देहनाशाय प्रसुप्तौ पुरुषर्षभौ ॥

जीवन्नद्य विपन्नोऽस्मि नष्टराज्यमनोरथः ।

प्राप्तप्रतिज्ञश्च रिपुः सकामो रावणः कृतः ॥ इति ।

तं प्रति सुग्रीवसमाश्वासनवाक्यमिदम्—

राज्यं प्राप्स्यसि धर्मज्ञ लङ्कायां नात्र संशयः ।

रावणः सह पुत्रेण स कामं नेह लप्स्यते ॥ इति ।

पश्यत विभीषणस्तु नृशंसताम्, यदयं सृतं आतरं रावणं संस्कर्तुमपि रामेणा-
नुशिष्टः स्वयमेवं वदति—

त्यक्तधर्मव्रतं क्रूरं नृशंसमनृतं तथा ।

नाहमहोऽस्मि संस्कर्तुं परदारामिमर्शिनम् ॥

आतुरूपो हि मे शत्रुरेष सर्वाहिते रतः ।

रावणो नाहिते पूजां पूज्योऽपि गुरुगौरवात् ॥ इत्यादि ।

इदं रामचित्तानुवर्तनार्थमिति चेत्, तदपि तस्य राज्यलोभकृतमित्यपि वक्तुं शक्यमेव । तदयं सौभ्रात्रे हीन एव । अन्यत्र सर्वत्र विषये विभीषणमनुकरणीयत्वमा-
वेष्टु समुत्कृष्टमेव प्रदर्शयति कविः, प्रेक्षावन्तश्च तं तादृशमेव पश्यन्ति ।

अथेदानीमवसर उत्तमानां नायकवर्गसौभ्राताणाम् । तत्र सर्वास्त्वस्मात् रामचन्द्र-
मनुवर्तमानस्य दशरथेन कैकेय्या वा वनवासं प्रत्यनादिष्टस्यापि रामादपि सविशेषं वनवास-
क्लेशमनुभवतोऽपि रामपरिचरणमात्रेण सकलसुखभाजनमात्मानं मन्यमानस्य लक्ष्मणस्य
श्रीरामचन्द्रे सौभ्रातृत्वं कियत् कीदृक् इति परिमातुं भगवतापि महाकविना न पार्यते,
तदुक्तैकदेशमपि वा नास्माभिर्निरूपयितुं शक्यते, शक्यमपि स्पष्टमिति नापेक्ष्यते
भारतीयैर्निरूपणम् । किन्तु रामभद्रभरतसौभ्रातापेक्षया कियदपि दृश्यमानमत्र वैकल्य-
मासूच्यते । लक्ष्मणस्य केवल आतृभावप्रयुक्तमेतादृशं सौभ्रातृत्वं रामे यदि, स आतृभावः

भरते किं नास्ति लक्ष्मणस्य, यद्भरतेऽपि रामवन्न वर्ततेऽस्य चित्तवृत्तिः ? अतिशक्तिमेव लक्ष्मणं दर्शयति महाकविः रामप्रस्थान निवर्तनाय वनमागतं ससैन्यं भरतं दृष्ट्वा रामं प्रति-
ससंभ्रमं लक्ष्मणोक्तिः—

अग्निं संशमनवत्त्वार्थः सीता च भजतां गुहाम् ।
सज्यं कुरुष्व चापं च शरांश्च कवचं तथा ॥
संपन्नं राज्यमिच्छँस्तु व्यक्तं प्राप्याभिषेचनम् ।
आवां हन्तुं समयेति कैकेय्या भरतः सुतः ॥
यन्निमित्तं भवान् राज्याच्च्युतो राघवः श्लाघतात् ।
संभ्राप्तोऽयमरिर्वीर भरतो वध्य एव मे ॥
भरतस्य वधे दोषं नाहं पश्यामि राघव ।
पूर्वापकारिणां त्यागे न क्षमो विधीयते ॥ इत्यादि ।

अत्र रामस्य लक्ष्मणं प्रति प्रतिवचने भरतं प्रति कीदृशं सौमित्रं प्रतिभाति
पश्यत—

किमत्र धनुषा कार्यमसिना वा सचर्मणा ।
महेष्वासे महाप्राज्ञे भरते स्वयमागते ॥
श्रुत्वा प्रव्रजितं मां हि जटावल्लभधारिणम् ।
जानक्या सहितं वीर त्वया च पुरुषर्षभ ॥
स्नेहेनाक्रान्तहृदयः शोकेनाकुलितेन्द्रियः ।
द्रष्टुमभ्यागतो वेष भरतो नान्यथागतः ॥
यदि राज्यस्य हेतोस्त्वमिमां वाचं प्रभाषसे ।
वक्ष्यामि भरतं दृष्ट्वा राज्यमस्मै प्रदीयताम् ॥
उच्यमानोऽपि भरतो मया लक्ष्मण तत्त्वतः ।
राज्यमस्मै प्रयच्छेति वादमित्येव वक्ष्यति ॥

इत्यादिना बहुषोक्तम् । न खलु रामायणे कचिदपि दृश्यते रामस्य वा भरतस्य
वा कमपि भ्रातरं प्रत्येतादृशी काप्याशङ्का शत्रुस्य लक्ष्मणे मन्युरस्तीति कविना निपुण-
मुपपादितं यथा लक्ष्मणस्य दशरथे—

गुरोरप्यवल्लसस्य कार्याकार्यमज्ञानतः ।
उत्पथं प्रतिपन्नस्य कार्यं भवति शासनम् ॥ इति ।

तथा—भरतं प्रति शृण्वाम्यम्,

बलवान् धीर्यसंपन्नो लक्ष्मणो नाम योऽप्यसौ ।

किं न मोचयते रामं कृत्वा स्म पितृनिग्रहम् ॥

पूर्वमेव तु निग्राहः समवेक्ष्य नयानयौ ।

उत्सर्गं यः समारूढो नारी राजा वशं गतः ॥ इत्यादि ।

एतेन लक्ष्मणात्तातिरिक्तस्वभावोऽयं शत्रुघ्न इति स्फुटतरमेव । भरतस्य शत्रुघ्ने रामस्य लक्ष्मणे इव सौम्यात्मतिरोहितम् ।

श्रीरामभद्रभरतयोः परस्परं विद्यमानस्तु भावो महता सन्दर्भेण भगवता प्रदर्शितः । तथा हि— अत्र ग्रन्थमहत्तया द्वितीयोऽपि वाल्मीकिचतुरस्रकवितावैदग्ध्यविलासविशेषैर-
द्वितीयोऽयमयोध्याकाण्ड इति रसिकानुभवसिद्धम् । अत्र काण्डे प्रतिपाद्यतया कस्मिन् वस्तुनि कवेर्निर्भर इति परामर्शे श्रीरामचन्द्रालम्बनाया रतेरेव तत्त्वमिति भाति । शताधिकै-
कोनविंशतिसर्गात्मकमेतं सप्तधा विभज्य वाल्मीकिः सप्तदशसर्गात्मकेन प्रथमभागेन संप्रयोगानुविद्धां रामालम्बां दशरथादिषुपर्यन्तजीवजालाश्रयां रतिमेव प्रत्यपादयत् । ततो विप्रवासानुवेधसमास्वादनीयां रामालम्बां दशरथादिसकलजीवजालसमाश्रयां रतिं तदुत्तरैश्च-
तुर्भिः भागैरष्टषष्टिसर्गात्मकैः प्रकाशयामास । अवशिष्टाभ्यां मध्यमाभ्यां मागाभ्यां चतुस्त्रिंशत्सर्गात्मकाभ्यां रामभरतावाश्रयन्ती तावेव गोचरयन्ती रतिं प्रकटयति । एवं रामभरतमात्रसौमित्रं महता सन्दर्भेण निर्भरेण च कविना निरूपितं उपदर्शयितुं के धयम्, कियानयं कालः ? अतस्त्रिचतुरैः रामस्य भरतस्य च वचनैस्तत्सौमित्रमनुसन्दध्महे रामवाक्यम्—

अहं हि सीतां राज्यं च प्राणानिष्टान् धनानि च ।

हृष्टो भ्रात्रे स्वयं दद्यां भरतायाप्रचोदितः ॥ इति ।

सर्वथापि वनवासान्निवर्तयितुमशक्ये रामे भरतव्यवसायः—

इह मे स्याण्डले शीघ्रं कुशानास्तर सारथे ।

आर्यं प्रत्युपवेक्ष्यामि यावन्मे न प्रसीदति ॥

शेष्ये पुरस्ताच्छालाया यावन्न प्रतियास्यति ।

स तु राममवेक्षन्तं मुमन्तं प्रेक्ष्य दुर्मनाः ।

कुशोत्तरमुपस्थाप्य भूमावेवास्तरत्स्वयम् ॥ इति ।

निहतलोककण्टकं सीतासमेतं अयोध्यामागतं रामं प्रति उपसंहारे भरतवाक्यम्—

पादुके द्वे तु रामस्य गृहीत्वा भरतः स्वयम् ।
 चरणाभ्यां नेन्द्रस्य योजयामास धर्मवित् ॥
 अग्रवीच तदा रामं भरतः स कृताञ्जलिः ।
 एतत्ते रक्षितं राजन् राज्यं निर्यातितं मया ॥
 अद्य जन्म कृतार्थं मे संवृत्तश्च मनोरथः ।
 यस्त्वां पश्यामि राजानमयोध्यां पुनरागतम् ॥ इति ।

इदमेव सौमित्रं अनुकरणीयमिति वाल्मीकिराशयः । अस्य च सौमित्रस्य परां काष्ठामैकात्म्यरूपामयो ध्याकाण्डे व्यनक्त्येवम् । भरतवाक्यं रामं प्रति—

को हि स्वादीदृशो लोके यादृशस्त्वमरिन्दम ।
 न त्वां प्रव्यथयेद्दुःखं प्रीतिर्वा न प्रहर्षयेत् ॥
 यथा मृतस्तथा जीवन् यथा सति तथासति ।
 यत्नैष बुद्धिलामः स्यात् परितप्येत केन सः ॥ इत्यादि ।

इत्याश्रयद्वयालम्बनभूतं सौमित्रं रामभरतयोः उत्तमं पूर्वं दर्शितम् ; अत्र तु चित्थेकाश्रयावलम्बं निरुपाधि निःसीम तदभिव्यञ्जितं भगवता महाकविना । इयमेवावस्था सर्वागमानां काष्ठा, इयमेव सर्वदर्शनानामवधिः, इयमेव सर्वप्राणिनां प्राप्यभूमिः इयमेव निरतिशयपरमानन्दपदमिति ।

इदं पुनरन्यत् कविरहस्यमन्त्र—सौमित्रं नाम यत्, तद्व्रतिभाव एव । स च विषयभेदात् राग इति भक्तिरिति वात्सल्यमिति चानेकधा व्यवहियते । तत्र नायिकालम्बनायाः नायकाश्रयाया अनुरागारव्याया रतेः, नायकालम्बनाया नायिकाश्रयाया भक्त्यारव्याया रतेश्च समाहारात्मा समुचितविभावादिभिः प्रकृष्टेन प्रकारेण कविना हृदयालुहृदयेषु निधीयमानः सहृदयैश्च विगलितेदन्तद्बुद्धिकं अविच्छिन्नानुसन्धानात्मना समात्वाद्यमानः शृङ्गारपदामिषयो यदि, तदा कनीयः प्रमुत्तालम्बनायाः ज्यायः प्रमुत्ताश्रयाया वात्सल्यारव्याया रतेः, ज्यायः प्रमुत्तालम्बनायाः कनीयः प्रमुत्ताश्रयाया भक्त्यारव्याया रतेश्च समाहारात्मा तथैव कविना समुत्थाप्यमानः तथैव रसिकेन चर्चमाणः तथाविधः स सौमित्राख्यरसपदभाजनं कुतो न भवेत् ? यदि दृष्टान्तेऽपि रसतां नास्तीकुर्वन्ति केचित् भोजवत्—स स्वल्पेवं मन्यते, शृङ्गार एक एव रसः । स न प्रकर्षपदमानीतो रत्यादिः, अपि तु

सकलभावानुस्यूतः आनन्दात्मपरिणामः अहङ्कारपदव्यपदेश्यः अभिमानात्मा कश्चित् इति—
तान् प्रति किमप्युत्तरमास्ताम् ; दृष्टान्तभूतशृङ्गारादिवत् सौमित्रस्यापि रसपदामिधेयता
समस्तीति सूचयितुमेव महाकविः आरम्भप्रभृति फलप्राप्तिपर्यन्तैर्विशेषैर्यथावदभिद्योतयति
तत् । स्वायिनोऽविच्छेदमभिलसन्थायैव च तदा तदा विशेषरूपेण सामान्यरूपेण चोन्मी-
लयति तत्—

“ न सर्वे आतरस्तात भवन्ति भरतोपमः । ”

“ देशे देशे कलत्राणि देशे देशे च बान्धवाः ।

तं तु देशं न पश्यामि यत्र आता सेहादरः ” ॥ इत्यादि ।

इदं च रामायणे प्रारम्भप्रभृति आन्तमनुवर्तमानं हृदयहारि महावाक्यार्थेष्वन्य-
तमामिति । एतावता दिगुपदर्शितित्वलं विस्तरेण ॥



श्रीः

शिल्पसूत्रम्

(Continued from 80th page)

पाठः—१०

(प्रणालीसेतुलक्षणकथनम्)

अथेह प्रणालीसेतुनिर्माणक्रमं व्याख्यास्याम इत्याह भगवान् नारदः । प्रणाली-
सेतुनिर्माणे तत्तदार्ज्वजनकं चिरस्थितिहेतुकं भूमिलम्बनं सलिलं सैकतं पाषाणं मृत्तिकां
चेति ह चतुर्विधमुद्घोषयन्ति दिवौकसो दिव्यज्ञानिनो जगद्धितायेति । अथ च तत्र
स्थलयोग्यं यजमानो वा स्तपतिवर्गो मानसो निश्चित्यायः कीलपाषाणखण्डसुधामिश्रितेष्टका-
कल्पननिमज्जनमगाधावदान्तःस्थलकरणं कुर्यादिति । अथ च पुनरगाधावटे भूभागे
दृढदारुचक्रयंत्रिकादिभिस्तच्च भित्तिकल्पनं क्रमाद्यत्नेन कृत्वा प्रलीनं तस्योपर्युपरि कुड्य-
कल्पनं सुधामिश्रितं स्वकल्पनयोग्यप्रमाणोपेतं वर्धयित्वाधःस्थले भूदार्ज्वसेतुप्रणालिकाकल्प-
नार्हन्भ्रस्तम्भभित्तिचक्राकारमथो प्रकल्प्य शोषयित्वा योग्यसमये एकद्वित्रिचतुःपञ्चषट्स-
प्ताष्टनवदशाधिकैर्विंशतित्रिंशत्कैरधः कल्पनैः स्वलकार्ययोग्यैः सन्धारितैरुपरिभागं शिलापट-
लकवचितमुरुजलरयामेघदृढकल्पनोपेतं वा क्वचित् शाल्यादये सलिलपुङ्गीकरणाय तदन्तः-
पादभागेऽतिदृढं मिथोनिरवकाशं दृढफलकासंयोजनमयःफलकामेलनमयःशृङ्खलालम्बनं
प्राहसमन्ततो क्षुद्राङ्गणकुड्यप्रकल्पनं चेति । अथ च स्तपतिर्युक्त्या सेतुमार्गं प्रणालिकां
चामेघरचनां सव्यापसव्यकरभागयोः वेगपतनस्थाने चतुर्दिक्षु कोणेषु वा क्षुद्रहस्तकुड्यकं
सपाषाणसुधादिदृढीकृतं प्राणिपातभीतिरहितं वेगाद्यन्नतिक्रमाणं कल्पयेदिति ॥

पाठः—११

(गृहादीनामायादिमानक्रमकथनम्)

अथेह गृहादीनामायादिप्रमाणलक्षणमभिधास्याम इत्याह भगवान् नारदः—
कल्पनेषु सर्वेष्वप्यमानमायादीत्युवाच प्रजापतिर्मुनये भार्गवायेति । अथ च दैवे
कालने पञ्चाशत्सूत्रान्तव्यासादिमानं नेयं क्षात्रिये ह वै त्रिंशदादिपञ्चाशत्सूत्रावधिकं मानवे
दशादित्रिंशत्सूत्रावधिकमन्यदन्यत्र गोवृषभशालासिति वै प्रोवाच प्रजापतिः । एकं वा द्वयं
त्रयं चतुष्कं वा सूत्राणां क्वचित् ग्रामगृहादिव्यासायाम् पूर्वभागे पंचकं वा षट्कं तेषां
तद्देहे सप्तकमष्टकं दशकं वा सूत्राणां प्रमाणं वेश्मनि तु तद्द्विदशकादि षोडशान्तकं
प्रमाणं वदन्ति मुनयो दिव्यचक्षुषो हि सप्तानि सूत्राणां विंशतिकं चतुर्विंशतिकमगारे

द्वात्रिंशत्कं भवने चत्वारिंशन्मानं हर्म्यकल्पने पञ्चाशन्मानं तेषां प्रासादकल्पन इति ।
 कचिदग्रहारग्रामनगरोद्यानादिवास्तुभागे कल्पनं विविधमित्याह भगवान् नारदः ।
 चत्वरान्तर्गेहविवाहशालादिकल्पनेषु स्थलसंपद्योग्येषु सूत्राणां तेषां दण्डानां वा हस्तानां
 प्रमाणं दशकं विंशतिकं त्रिंशत्कं चत्वारिंशत्कं पञ्चाशत्कं वा नीत्वा योग्यमुन्नतकायं
 दृढकुड्यादिकं कारयेत् कल्पनं नानारूपमिन्द्रकान्तं चन्द्रकान्तं गन्धर्वकान्तं
 मन्त्रभद्रकान्तं सुखभद्रकान्तं वैरिधिकान्तमुल्लं स्वपतिभृत्याः प्रमाणज्ञाः स्थापयेयुरिति ।
 नानालंकारशिखरतोरणवलभीपट्टिकागवाक्षाद्युद्भासितं काले शुभे सहमङ्गलनिन्दैः भागवि-
 भजने प्रदक्षिणं तोषणं बलेः कर्म चाह श्रेयसे सर्वेषां दिव्यो भगवान् नारदः ॥

पाठः—१२

(दशविधग्रामनिर्माणलक्षणानि) ^१

अथेह दशविधग्रामनिर्माणलक्षणकनं व्याख्यास्याम इत्याह भगवान् नारदः—
 अथ च स्थले स्वीकृते स्वपतिभृत्या मानज्ञाः मूपालनियोगस्थिताः अनुज्ञाप्य वेदविदो
 यतेयुर्दशविधग्रामकल्पने प्रजापतिसूत्रेण मातुमिति । सीरादिसमीकृतं स्थलमथ ह वै
 स्वीकृत्य स्वपतिर्यजमानो वा क्षालितपादकरो घृतकङ्कणः शुद्धवासाः मङ्गलं वाचयित्वा
 ऐशान्यमैन्ध्यां वा दिशि सूत्रेण मात्वा ग्रामाग्रहारग्राममहाग्रामब्रह्मपथग्रामशाङ्करग्राम-
 वासवग्रामसंकीर्णग्राममुखभद्रग्राममङ्गलग्रामशुभग्रामभेदतो विभज्याथो द्वित्रिचतुःपञ्च-
 प्रजापतिसूत्रव्यासक्रमयतो वा मध्ये कचित् प्रतोलीधीथीकक्ष्यावलिं च विभज्य क्रमात्
 तन्निर्माणयेयुरिति होवाच प्रजापतिः । कचिदथो देवगन्धर्वगुनिवरविप्रक्षत्रादिनामोपपदमङ्क-
 रित्वा संमान्यासभृत्यान् सन्तर्प्य च ग्रामदेवीं शुभे काले धेनुध्वारयित्वा गजतुरग-
 चारणेन च सीमालक्ष्म चातोय स्वपतिसूत्रग्राहकतक्षककल्पकैर्निर्माणयेयुरिति ॥

पाठः—१३

(१—अग्रहार-ग्रामलक्षणम्)

इह चाग्रहारे वासवाद् वारुणभाजां त्रयं प्रतोलीनां वीथीनामुपवीथीनां सविशि-
 खानां चतुष्कं पञ्चकं षष्ठं बोपरि तन्मध्ये चाधःस्थले तिर्यग्धिशिलां वीथीं वा लिचतुर्मान-

१. दशविधग्रामनामानि यथा—

- | | |
|-------------------|---------------------|
| १. अग्रहारग्रामः | ६. वातग्रामः |
| २. ग्रामः | ७. संकीर्णग्रामः |
| ३. महाग्रामः | ८. सुखभद्रग्रामः |
| ४. ब्रह्मपथग्रामः | ९. मङ्गलग्रामः |
| ५. लङ्कुरग्रामः | १०. शुभग्रामश्चेति. |

संख्यकां प्रकल्पयित्वोर्ध्वमृजुसूत्रकां तन्मध्ये विष्णोरायतनं शङ्करस्य वा पूर्वं द्विगस्तकां च तां तु कचित् चापाकारमृजुकामन्यत्र स्थल्योन्यां वापीकूपतटाकाङ्कितां खलसस्य-
क्षेत्रमार्गोपयुक्तकल्पनामपि वै निर्मापयेयुरिति ॥

पाठः—१४

(२—ग्रामलक्षणम्)

इह च ग्रामाख्ये कल्पने चतुरश्रप्रतोलिकामध्यविष्टदशवीथीकाः नानाश्रेण्यः पूर्वतः पश्चिमायां देवतायतनमत्र ह वै ब्राह्मणानामितरत्रान्येषां वैश्वानि वा गेहानि प्रतोलीनां षोडशकानां तासां चावाक्वीथ्यस्त्वनेकास्तन्मध्ये दक्षिणायामुदीच्यां कल्पये-
द्विपणिकां सपरिधाकल्पनमुदङ्मुखद्वारमुभयाननं वा कचिदनुकूलस्थले शाक्यार्यायतनमाहो-
लक्ष्म्यादीनां सगोपुरमण्डपकल्पनमन्यत्र भृत्यवर्गाद्यालयरचनां च ह वै क्षेमकरीं शालामाहो-
नीतिकरीं विद्याकरीं निर्मापयेयुरिति ॥

पाठः—१५

(३—महाग्रामलक्षणम्)

इह च महाग्रामाख्ये प्रकल्पने निष्परिधे बाहो सपरिधे चातिविस्तारगृभागे प्रतोलिकामेकां महतीं तत्प्रातिनीरन्याश्चावाग्वीथीरनेकास्तत्परितस्तत्परितः कचिदावरणक-
क्रमप्रतोलीकभागानां वा त्रयं चतुष्कमुपनीत्वा प्रकल्प्य च द्वारं पूर्वापरयोः कौबेर्यामैशान्यां
चायतनं स्वेष्टदेवानां तत्पुरतः सगोपुरमण्डपप्राकारतटाकोद्भासुरममितस्तद्विप्राणामन्येषा-
मन्यत्र गेहवैश्वश्रेणिकेति स्थले मध्ये वाथो योग्ये निषद्यादिकेति ॥

पाठः—१६

(४—ब्रह्मपञ्चग्रामलक्षणम्)

अथेह वै ब्रह्मपञ्चग्रामप्रकल्पने प्रभापतिसूत्रचतुःशतप्रमाणके बाहो तदधिक्रमाने
कचित् चतुरश्रं स्थलं स्वीकुर्युरिति । इह च नीत्वा सल्लुदगोपुरं मुखद्वारचतुष्कं दुर्गबल-
यीकं वा तन्मध्ये प्राच्यां प्रतीच्यां कल्पनं द्वादशकप्रतोलीनां वीथीनामवाग्वीथीकानामने-
कासां तासां तद्वर्त्मकं नीत्वा मुखद्वारसीमान्तमन्तस्तदन्तिकेऽनेकद्रव्यविपणिश्रेणिकां वै
प्रकल्पयित्वा प्राच्यां देवतायतनमभितो ब्राह्मणावासं दक्षिणायां वैश्यानां प्रतीच्यामितरेषां
कृषीवलानां कर्मकराणामुदीच्यां न्यायविद्याशालादिकान् जलाधारकानि मण्डपादिस्थलादीनि
च प्रकल्पयित्वा त्यक्त्वा च मध्यस्थलं कल्पनशून्यमत्रारामविश्रान्तिस्थलं ब्रह्मभागे कचित्
भौपालीं वा कार्यशालामित्याह भगवान् नारदः ॥

पाठः—१७

(५—शङ्कर-ग्रामलक्षणम्)

इह च शङ्करग्रामकल्पनेऽतिदीर्घप्रमाणे नदीतटस्थिते बाहो वनमध्यस्थे सद्वास्तु-
भागे परिखावल्यिके दक्षिणोत्तरकं मुखद्वारकल्पनं सगोपुरप्राकारकमुशन्ति श्रेयःप्रदं
दिवौकसो मध्यस्थले पशुपतेश्चन्द्रचूडस्वायतनं मन्दिरं वा सतटाकावरणकं बृहन्मानं
तत्परितो ब्राह्मणानामावासं प्राच्यां विपणीः दक्षिणायां नानाजात्यावासं प्रतीच्यां कर्मकराणा-
मुदीच्यां नानानिषद्यावलीराहो विविधशालाकल्पनमिह प्रकल्पयेयुः सर्वतो वीथीकावली-
रम्बावीथीकोपेता नानाकल्पनयुताः दक्षिणोत्तरकयोः मुखद्वारतटात् प्रथमतः एकां नाति-
दूरे द्विकामथो तिकां चतुष्कां पञ्चकां वा प्रतोलीनां कल्पनां पुनरपीह वै तत्क्रमं
नीत्वाऽन्यत्र स्थलके परित्राजकमठमष्टपतटाकवापीकल्पनं योग्ये स्थले बाहो देवतायत-
नान्तिके वै आहृतिके दशवीथीकं कल्पनमित्याह प्रतिभागं भगवान् नारदः ॥

पाठः—१८.

(६—वासव-ग्रामलक्षणम्)

इह वै वासवग्रामे चतुरश्रोत्तमवास्तुभागे नवन्तिकस्थे बाहो पुण्याश्रमान्तिकस्थे
वा क्वचित् पर्वतान्तिकस्थे स्वीकृते स्थपतिभृत्यैः स्रष्टृपञ्चशताधिकैर्वा प्रमात्वा परितः
प्राकारं वा परिखावल्यिकं प्रणीत्वा सगोपुरमुखद्वारमेकमुदीच्यां बाहो प्राच्यां योग्यं
प्रकल्पयित्वा तन्मध्ये वासवदिशि वारुण्यामीशायतनं मध्ये तयोराधानामावासयोग्यं
प्रतोलीकानां विंशतिकं द्वाविंशत्कं वा क्वचिदाहो चत्वारिंशत्कं सव्यापसव्यकरयोर्वै
वणिजां शूद्रादीनामन्येषां कर्मकराणामावासयोग्यं वीथीनां सावाम्बीथीनां पञ्चपञ्चाशत्कं
बाहो शतकं सविपानिकश्रेणिकं न्यायशालाकं निर्माणयेयुरिति हि बृहस्पतिः ॥

पाठः—१९

(७—संकीर्ण-ग्रामलक्षणम्)

अथेह वै संकीर्णग्रामप्रकल्पनके चतुरश्रे वास्तुसीमन्यष्टौ वा मुखद्वाराणि
क्वचिदाहो प्रवेशकद्वाराणां चतुष्कं वा द्वयं साधिष्ठानादिकं प्रकल्प्य वासवाद् वारुणान्तं
प्रतोलीनां सगरुत्कानां पञ्चाशत्कं प्रधानकं प्रकल्पयित्वा तत्र ह वै नानावर्णावलिकं
वाणिजामावासश्रेणिकं सव्यापसव्यकरयोः नानाजातिजनावासकमुशन्ति शिल्पज्ञा महर्षय
इत्युशीनरः । कौबेर्यामिह वै वैनायकमन्दिरमैन्द्र्यां विष्णोर्याम्यां शङ्करस्य चायतनं प्रकृत्या
वारुण्यां न्यायशालादिप्रकल्पनं स्थलयोग्यमयुताधिकजनकमभियातक्यविक्रयजनकमन्ति-
कस्थग्रामान्तराबलिद्रव्यजालस्थापनस्थलभासुरं सजलाधारकमित्याह भगवान् नारदः ॥

FAILURE

K. VAIDYANATHA AYYAR, B.A.

Asst., Sri Mahant's High School, Vellore

How oft doth th' world hate Failure,
As if, it is a Black-veil'd Devil;
But, no, 'tis an Angel far more fair to lure
A heart that soars, with heaven-bound will.

2

O Happy Day ! The hour of defeat
That roaring runs like flood all round ;
O Mercy Great that stays my feet
And slowly takes me to th' bank rock-bound.

3

Failure, like an ugly owl
Doth hoot all night, unmindful of Moon
Whose mellow rays piercing foul
Pitch-dark night do grant a boon.

4

The boon of lasting Faith and Trust
In Him who guides the souls of all ;
The boon of happy light to rive th' crust
Of dull ignorance that shrouds us all.

5

Ah ! Failure fails to do the task
For which she came with so much fuss ;
Did she come like a woman in mask
To mock at me ? or give success ?

6

Indeed doth Failure give success
To all that inward go and peep
Into th' realm of wisdom, in its recess,
Where smiling Mercy th' Joy doth keep.

7

The Joy of New Life, Vigour and Strength !
The Joy of New hope, Love and Light !
The Joy that speeds all full at length
Their onward march with great delight !

ஸ்ரீ வெங்கடேசப் பஞ்சகம்

பாலகவி C. V. சுப்பிரமணியம், வேலூர்.

1

வலம்புரி வளைகள் சூழ சலஞ்சல வயங்குமாபோல்
கலமிசு மமார் சூழ்ந்து காடொறு வணங்குகின்ற
அவரடி உவந்தென்சென்னி யணிபெற வருள்சொரிந்து
மஞ்ஞமா நெந்தைவேங்கடேசனை வணங்குகிற்பாம்.

2

மனங்கனித் துருகப் பைந்தாச் மதனனு முவக்குஞ் சாபல்
புணல்பெறு முத்த மூரல் புதுமலர் கடைக்கண் பார்வை
முனிவார் வழத்தப் பெற்ற மொய்ம்மலை சடிக ளெந்தாய்
வளிறையைக் கொண்டி வங்கு மாசுபுடைத் தேவர் தேவே.

3

மிணிகெட வேண்டிற் செல்வம் பெரிதுற வேண்டிள் தேவர்
பணிபெற வேண்டிள் ஞானப் பயன்பெற வேண்டிள் கண்ணை
யணிதா வேண்டிற் கல்லி யலைகடல் துகை வேண்டிள்
மணிமுடி வேய்ந்த மாறன் மலரடி பங்கு மன்றே !

4

சுருமணி மருடமோடு குழைகளும் நிலவுயிசத்
திருமணி மார்பில் மேவத் திருமகன் பளிமலர்க்கண்
கருமணி பார்வைபென்பால் கருணைமாவெள்ளமோட
பருமணி பூதாத்து பண்புட னமர்கின்றயே !

5

அண்டரு மயனு மடியவர் யாவரும்
கண்டிட வரிபதோர் காட்சி கண்டுமெய்த்
தொண்டுசெய் கிலம்பின்மேற் றேன்றல் மாதவன்
எண்டரு மன்பதை வியற்று புண்யமே !

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चतुरश्चतुरः सकृत्पुमर्थान्
चतुरो दातुमिवोद्वहन्भुजान् यः ।
करुणावरुणालयः समिन्धे
फणिशैले शरणं तमाश्रयामः ॥

नमस्कर्मीकुर्मो नतजनमनोभीष्टघटना-
पटीयांसं शेषक्षितिधरशिरोभूषणमणिम् ।
त्रिलोकीनिर्माणस्थितिहरणलीलासु रसिकं
श्रियः कान्तं देवं सुगुणनिधिमस्तुल्यगुरुम् ॥

श्रीमद्वेङ्कटेश्वरेश्वरतटे सञ्चारमातन्वती
निष्कम्पां तटितं सदैव दधती भूयोऽमृतं वर्षती ।
सौहार्दं च धनंजये विदधती ध्यातुं तमो धुन्वती
पुण्याद्भो नितरां प्रमोदलतिकां या कापि कादम्बिनी ॥

जयन्ति श्रीकान्ताप्रणयरसधारा मधुरिपो
कटाक्षः कारुण्यामृतजलधिकल्लोलं
त्रिलोकीकल्याणप्रणयनमहाकल्पविटपाः
श्रितस्त्वान्तश्चान्तप्रशमकरणादित्यकिं

अहीनशैलस्यमहीनवैभवं महो यदा भाति महोत्सवः सताम् ।
निरन्तरं तं निगमान्तगोचरं चिरन्तनं चेतसि चिन्तयामः ॥

भरकण्ठीरषशास्त्रिणः

श्रीवेंकटेश्वराष्टकम्

नरकण्ठीरवशास्त्रिकृतम् ।

ओं तत्सत्पदनिर्देशं जगज्जन्मादिकारणम् ।
अनन्तकल्याणगुणं वन्दे श्रीवेंकटेश्वरम् ॥

नतामरशिरोरत्नरञ्जितश्रीपदाम्भुजम् ।
प्रावृषेप्यधनस्यामं वन्दे श्रीवेंकटेश्वरम् ॥

मोहाविषडरिव्यूहग्राहाकुलभवाग्निं ।
मज्जतां तरणिं नृणां वन्दे श्रीवेंकटेश्वरम् ॥

नाथं त्रिजगतामेकं साधुरक्षणदीक्षितम् ।
श्रीशेषशैलनिलयं वन्दे श्रीवेंकटेश्वरम् ॥

राजद्राजीवपत्रश्रीमदमोचनलोचनम् ।
मन्दहासलसद्वक्तं वन्दे श्रीवेंकटेश्वरम् ॥

यन्मुखेन्दुस्मितज्योत्स्ना भूयसी तमसां ततिम् ।
विधुनोति प्रपन्नानां वन्दे श्रीवेंकटेश्वरम् ॥

णान्तस्य कस्यचिद्वाक्यं शब्दस्यानन्यवाचिनः ।
ब्रह्मरुद्रेन्द्रजनकं वन्दे श्रीवेंकटेश्वरम् ॥

यद्वक्षःस्थलमध्यास्य माति श्रीरनपायिनी ।
तटिल्लेखेवाग्रगर्भं वन्दे श्रीवेंकटेश्वरम् ॥

वेंकटेशाष्टकमिदं नरकण्ठीरवोदितम् ।
यः पठेत्सततं मक्त्या तस्यै विष्णुः प्रसीदति ॥

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HINDUISM AS FOLLOWED BY THE VISISHTADVAITINS*

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PART I

Visishtadvaitic School of Thought

It is a most daring act that I have undertaken to place before you some ideas on the doctrines of a great school of thought. Our friends in the league belonging to different persuasions have each placed before us very illuminating pictures of their respective religions. Every one of them is well versed in his religion and he has had the additional advantage that his religious literature is in a narrow compass. I am attempting a task which the most learned Pandits would begin with diffidence and my acquaintance with the literature relating to the theme is a mere speck in an ocean. However I trust that what little I may say will be sufficient for earnest seekers after knowledge and truth to desire for more of that fountain. Unlike other religions Hindu religion is so intermingled with every aspect of individual as well as social and political life that it is often difficult to draw the line between religion proper and rules of conduct laid down in the name of religion.

Three entities.

There are three entities which in our religion are steady factors viz., God, soul and matter or *prakriti*. All the three form inseparable elements of one. Soul cannot exist without matter and the two together cannot exist without God and the three together forming one whole and the school of thought that holds this view is designated as Visishtadvaita.

It is *advitiam*. It is one and not two and still that one is made up of the three a unity of trinity and therefore it is known as Visishtadvaitam.

God or Universal Soul.

Hindu religion is essentially a mono-theistic and not polytheistic religion as critics with imperfect knowledge characterise it to be. There is only one God and not too many gods. There is no doubt the recognition in Hinduism of a celestial or spiritual hierarchy and

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ignorant men believe this as the polytheism of the Hindu religion. Now with the school of thought I am to-day concerned with, God is a personal God as in the case of several religions on the globe. God has the highest attributes and on that account He is spoken of as *Shadguna Brahma*. As good attributes are called good only by relativity of human knowledge and as God may also be viewed in the abstract without the human imperfection of knowledge by relativity some prefer to call God as *Nirguna Brahma*. In my opinion both come to the same thing in the end as the view-point differs and not the essence. God then is the creator, sustainer and destroyer of the world manifestations. Here again the terminology Brahma, the creator, Vishnu the sustainer and Siva the destroyer, if correctly understood represent the same one God that the school postulates with functional variations. God as the supreme universal soul has one supreme attribute which is described in Hindu religion as *sarvāntaryāmin* which was translated very appropriately by the Rev. Dr. Miller as "Omnipenetrativeness" in his renowned lectures on the Place of Hinduism in the story of the world. "*Antar-bahis cha tatsarvam vyāpya Nārāyaṇa śhītaḥ.*" God is unchanging, without limitations and imperfections. I said that God is described as *Shadguna Brahman*. This means that he has six good attributes. They are generally known as *jñāna*, *bala*, *aishvarya*, *virya*, *iakti* and *tejas*. These are attributes necessary for the three functions of creation, sustentation and destruction. There is another set of qualities viz., *kṛpā* or mercy, *vātsalya* or love, *saulabhya* or accessibility, *sauśilya* or purity and *audārya* or generosity. These are qualities of God by which the individual souls are attracted to him and attain their salvation. These two kinds of attributes which the mighty God possesses are used in forms which are described as five forms of God. *Parā*, *vyāha*, *vibhava*, *hārda* and *archa*. That one Personal God whom I spoke of is said to be in the unchanging *parā* form i.e., ultra transcendent form and is located in the world known as Sri Vaikunṭham, which is made of *buddhasattvam* or ultra-subtle matter as distinguished from the gross matter that we see. The latter is called *mīrasattvam* or mixed matter. The bliss in that heaven is known as *nityavibhūti* as distinguished from the happiness of the world known as *līlāvibhūti*. With the Hindu it must be remembered that whether it is eternal bliss or changing bliss all belongs only to God and not to man. The *jīva* or the individual soul and the matter or *prakṛti* are together merely the body or *karīra* or *viśeṣhaṇa* of God—the universal soul. It is God that enjoys the eternal bliss or the mixed bliss through the *jīvas*. The form which God assumes in the three functions known as *srishṭi*

creation, *sthiti* or sustentation and *laya* or destruction is called the *vyakha* form. In the act of creation He is described by the name Pradyumna and in this two of the first set of qualities operate, *aikavya* and *virya*. In the act of sustentation two other of the first set of qualities come into play. They are *lahti* and *tejas* and this form is described as Aniruddha. In the act of destruction two other qualities have their use *vis.*, *jñāna* and *bala*. In this form He is known as Sankarshana. Then another form of God that I referred to was the *vibhava* form. In this state God is said to be incarnate. I use the term incarnation for want of a suitable word in the English language corresponding to the sublime words *vibhava* or *avatāra*. In fact all the English words that I have been using for the Sanskrit words of the holy texts are extremely poor renderings of the sublimity conveyed by every one of the terms found in the holy texts. The language of the materialists cannot give a dictionary for spiritualism. Now in this form of God known as *vibhava* or *avatāra* all the good qualities of the second type *vis.*, *kṛpā*, *vātsalya* *sousilya* etc., are all manifested. It is said in Bhagavad Gita why God appears on the material earth very often. It is said,

परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।

धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥

Of the various manifestations of God in this third form there are ten recognised as the leading forms. They are Matsya (fish), Kārma (Tortoise), Varāha (Boar), Nārasimha (Man-lion), Vāmana (diminutive man), Paraśurāma, Rama, Balarama, Krishna and Kalki. It is enough to say that on all these occasions the purpose was the same. I may incidentally say that some ingenuity puts this down as mere allegorical representation by the ancient Hindu of Darwin's theory of evolution of the world and adds that Darwin's missing link is also supplied by the epic called Ramayana which describes the monkeys of Rama's army. The avatars are intended further to give object lessons for the erring mankind as to how even as man his conduct may be so regulated as to work out easily individual salvation. Thus in the avatars they work no miracles. They are coming into the sphere of man just like any other man, go through childhood, manhood etc., just in the same way in which other men do and living with men and as men the avatars show the ideals to be aimed at and followed. That is why the contemporaries of the various avatars are not able to fully realise the *factum* of the *avatāra* even as we experience at present. The concealment has a marvellous effect on the regulation of human conduct.

Avatāras have a further value to the present generation which is perturbed by the caste system. That the caste system in this country was based on nothing but the social and political adjustment of functions and that it imports no ideas of superiority or inferiority among the castes is amply borne out by the avatars. There was an *avatāra* in the Brahman community. There was one in the Kshatriya caste and there was one in the Sādra caste though some call the Yādavas as Kshatriyas too. Now there is one in the Vaisya caste so that the equality of all castes has been demonstrated. If still the caste system is in the forefront of attack it is a voluntary invitation to the unwarranted inferiority complex needlessly harboured in some quarters. The avatārs have also proved the equality of the entire creation not only the human circle. In the Brahman avatar the function was one of putting down the perverse *rājasam* and militarism of the then Kshatriyas so that the community in which the avatāra of Sri Rama had to take place may be purified beforehand. Unlike the first six avatars which had a singleness of purpose the avatāra of Rāma was for the general reformation of the world and not merely for the removal of the oppressor of the virtuous. In this avatar there was a thorough-going ideal placed before man. There was an ideal son, an ideal brother, an ideal husband, an ideal protector of the virtuous as against the wicked oppressor, an ideal friend and an ideal ruler of men. In the Krishna avatar it is significant how the Lord served a warrior instead of being the warrior himself. In the Vaisya avatar the spirit of bargain and compromise, the spirit of meekness, the spirit of stooping to conquer, the spirit of submission to suffering instead of resistance are all manifested not out of the proverbial cowardice but as an index of unique strength or soul force. In other words the avatars give demonstrations of self-discipline as the way to success. It is thus the enforcement of *dharma*. Besides the main avatars there were several minor avatars also spoken of in the Puranas like Bhāgavatam. There were also subordinate avatars or *āveśams* as they may be called in which the essence of a lesser degree of divinity descends on the adept souls for the purification of the misdirected societies. They are known as *Ālvārs* among the Srīvaishnavas and they also enunciated the high principle that caste by birth is no impediment to spiritual elevation. Thus *Ālvārs* born in different castes have attained the status of objects of worship in the temples.

There is again another form known as *hārda* or installation on the heart. God is enthroned in the heart and lives with the *jīva* or the individual soul which in its turn is caged in the mortal body.

It may be asked whether the voluntary imprisonment of God in the mortal body along with a co-prisoner *viz.*, the *jiva* or the individual soul is not imposing a limitation on the limitless God. It may also be asked whether it is not attributing imperfection to God who has been described to be free from all imperfection. It may also be asked whether so imprisoned He will not be subjected to the same pleasure and pain to which his co-prisoner is subject.

There is nothing like this if we understand the ways of God aright. Wherever He may be he is free, limitless and perfect. Take the ordinary instance within your own knowledge. Three prisoners are sent to the same gaol of whom one is put under A class, another under B class and a third under C class. Are not their pains and pleasures different. When Mahātma Gandhi is in gaol does he suffer from the pains which trouble his co-prisoners. God is totally unaffected by any environment. Else his omnipresence will be an eternal botheration for him. Yet why does God exist in this form of *harda* or *antaryāmi*. As I said already God, *jiva* and matter or *prakṛiti* are inseparable elements and just as you know that body cannot live or function without soul in it so also body and soul together cease to function unless there is the Paramātmā or universal soul in them and together with them. Yet by such co-existence in the *harda* form God does not lose a single attribute of His. In the Mūṇḍakopaniṣad a beautiful metaphor is used to illustrate this position. Two birds inseparable and possessing similar qualities cling to the same tree. Of them one eats the ripe fruit; the other does not eat but shines on all sides. The tree is the body; the bird that eats is the *jiva* or the individual soul and the one which shines but does not eat is the Paramātmā or the universal soul or God. In each body God is the guiding force. This guidance is without prejudice to the *jiva* or the individual soul working out its own *karma* or liberation from *karma* and bondage. Take for instance a teacher and his pupils in the class. The teacher gives a sum in arithmetic and guides them to work it. He then watches the boys; some of them work it correctly; some commit mistakes each varying in number. The correct solutions are rewarded. The erring boys are subjected to further course of training and each student takes his own time to deserve a promotion though the same teacher is with them all. Similarly with a teacher on swimming some of his pupils have greater struggle than the rest. Yet the guidance is not withdrawn from any one of the pupils. Even so God in the working world plays his free part. The functions of God, *jiva* and *prakṛiti* in the combination are described in a beautiful verse.

युग्यस्यन्दनसारथिक्रमवति त्रय्यन्तसंदाशिते
 तत्त्वानां क्षितये यथार्हाविविधव्यापरसंतानिनि ।
 हेतुत्वं त्रिषु कर्तुमात्र उभयोस्ताधीनैकत्र तद्
 स्वामिस्वीकृतयद्गोऽयमलसस्तत्त्वस्य निर्भरः ॥

This means that *jiva*, *prakriti* and God represent respectively the horses, the chariot and the charioteer. The three together produce one action. Of the three, two are active agencies and the third is a passive agent. Of the two active one is free and the other is bound by reins or *karma*.

In this connection it will be interesting to see that a similar presentation of the relationship is made by Aristotle. "The philosopher Aristotle used to liken the psychology of the individual to a team of horses engaged in drawing a chariot under the control of a charioteer. The horses are wild and unruly, and each of them is anxious to go his own way irrespective of the wishes of the others. Unless, therefore, the driver were to keep them under strict control the chariot would follow the pull of the strongest horse at the moment or rather its course would be a resultant of the different directions in which all the horses were pulling at that moment without actually following any of them. In any event the driver would not be capable of keeping to a straight course in a given direction so that instead of arriving at its destination the chariot would pursue a haphazard zig-zag path swaying from side to side if not overturning altogether. In order to prevent this the charioteer keeps a tight hold on the reins and refuses to give any of the horses his head. This does not mean that he suppresses them altogether but that he allows to each one only so much of his way as is compatible with the satisfaction of the others and the necessity which the chariot is under of completing its course."

Archa.

There is yet another much maligned form called the *archa* or idol form. This form of God has gone in for a great deal of criticism at the hands not only of the critics professing other religions but also at the hands of ill-informed members of the very religion which promulgates this idea. It is considered to be a sign of advancement by that section of the Hindus which decries this form in common with the followers of other religions and it is no wonder that the idolatry is considered to be a kindergarten exercise by pedagogues. When a Hindu worships an idol it is not the stone or metal that he

worships but God fully manifested and imbedded in the idol. If I say that I have a high regard for our President-founder of the League Mr. Panchapakesa Aiyar what is it that I am respecting. Is it his hat or necktie that I am revering? No. It is the shining soul within him which I pay my regard to. Such bodies and hats are too numerous to reckon. It is that quality of the soul in him which sought for this method of elevating his fellowmen that I admire and appreciate and respect. Even so it is not the stone or metal that is worshipped.

Now before going into this *archa* form and its uses, merits and demerits, if any, let us review a bit the four forms already mentioned. There is that form in Heaven called *parā*. How many can realise that form from his limited vision? Take similarly the *vyuha* form. How many have witnessed that form and can form an idea in their minds? Take then the *vibhava* form or *avatāras*, how many have had the privilege of being contemporaries and again being even contemporaries how many have been able to realise the fact of it. Take then the *harda* form; how many are able to realise that God who resides in each heart apart from what one may express glibly in language of mere hypocrisy as to the enthronement of God in each heart. I do not say that there can be none or are none.

All religions speak of God—personal God—and I doubt very much if any one of its followers can give an account of how he realised such God in his best of meditations or prayers. It requires a thoroughgoing withdrawal from his senses directed over objects around him in the mundane world and a fixation on God-perception. To those among the Hindus who can exercise such God-perception worship in *archa* form is nowhere made compulsory. Those who have gone to England need not see it in a map. Those who have seen Mahatma Gandhi directly do not require his photograph. It is to those who have not the high privilege of realising God in other form that God in his mercy—*kṛpā* and *vātsalyam*—has revealed this easier form in which He can meditate on Him and worship Him with atleast a temporary concentration and meditation. There is this difference between the picture or statue of a human being and the picture or statue of God to use the modern terms *vis.*, that in the former there is not the spirit or soul of the man depicted whereas in the latter there is the penetration of God himself in a thoroughly concentrated form as distinguished from the form in which God rests everywhere and in and out of everything in the manifested world. It is this importance that is attached to idols. It is one of the revelations of God that at the invitation or invocation of great

souls through mantras or hymns God will reside in the idols made after his image to the best of human conception and God's body in the shape of the idol is known as *disyamangalavigraham* which again is most difficult of translation into the materialistic language English. May I say it means beautiful blissful form. There are two āgamaśāstras relating to the installation of idols known as Vaikhānasa āgamam and Pancharātra āgamam. They produce the same effect though by different forms in the ceremonies relating to the installation. The rules relating to the building of temples are very scientific and elaborate and are not covered by the courses prescribed in the civil engineering colleges. The process of sanctifying in the first instance and the preservation of the sanctity for ever is also regulated by carefully laid down rules. The esoteric significance of every part of a temple, of every image found therein is a study in itself. It is idle to speak of temples with levity as places where indiscriminate stones are heaped up for the barbarian's worship. That is a subject which requires a separate treatment by itself and I will not proceed further to-day on this topic. Now several religions believe in the oneness of God, in his powers of creation, sustentation and destruction, in His making revelations to chosen messengers, in his sending on earth his chosen son or messenger and what else do all these mean if not the three forms of God that I have described as *parā*, *vyūha* and *vibhava*. If they believe that God resides in them and guides them they believe also in the *hārda* or *antaryāmi* form that I spoke of. If they believe in the efficacy of congregational worship in churches and mosques they can have no quarrel with the worship by Hindus carried on within the four walls of temples. If in churches all are assembled and seated with faces towards the pulpit what if the Hindus turn their eyes towards an object which in the *sanctum sanctorum* represents—I put it in the least objectionable language—God Himself. Thus I have described to you God and God-forms according to the conception of a particular school of Vedānta among the Hindus. It is said that the Hindu conception of the revealed God is a varied one and the virtue of other religions lies in the unity of thought and unity of ideas. Every religion starts with a faith in the revelation of truth by God through some chosen messenger. I believe in the truth and sanctity of every one of the revelations put forward by the several religions on earth. But it must not be forgotten that every teaching is appropriate to the receptive capacity of the taught. A teacher may be a Master of Arts and yet he cannot teach the same thing in all classes from the infant standard up to the Arts classes. Yet what he teaches to the infant class is quite as true and correct as what he says to the pupils of the

B.A., classes. If there are more revelations in one religion than in another it cannot be said that the religion which has the fewest revelations must be regarded as the most disciplined, unchanging and therefore the most reliable religion. The world of science will certainly rebel against this conservatism. I do not wish to say more on this.

Jivas or Individual souls

After dealing with the form of God the next topic must be the place of Individual souls and their relation to God. This is also dealt with in all religions in some way or other. Let us see how the Hindu tackles this question on the authority of what God has revealed on this. According to the Hindu conception i.e., the Visishtadvaitic conception the Individual souls are eternal. They never were not and they never will not be. The jīva is described in the upanishads to be an atom in size, with *jñānam* or self-perception, bliss or happiness and purity. Mundakopanishad describes as follows—“That *ātma* is *anu* and should be perceived with a pure mind the *ātma* in whom *prāṇa* remains in five forms.” Another upanishad describes it as follows. “If the hundredth part of the end of a hair be divided into hundred parts the jīva should be known as one such part. This jīva is described as *jāna*. What does this mean? One upanishad speaks of it in the following terms—What is the *Atma*? He who is a knower, self-proved and who abides within the heart in the midst of the senses is the *ātma*.” Now the word self-proved is the English rendering of the word *svayam-prakāśam* in Sanskrit. In its essence this jīva is pure—*amala* or *nirmala*. When it gets into contact with body and works through senses the impurity arises by *karman* not done in the proper manner. The jīva is eternal, Not created by God as some religions speak of. I said already that God, jīvas and *prakṛiti* or matter are eternal. Jīva then is eternal and imperishable. This aspect is very well brought out in Bhagavad Gita. As the *Paramātma*, *Jīvātma* and *Prakṛiti*, (God, jīva and matter) are inseparably associated it follows that there is jīva or soul in every object—be it a plant or beast or man or an angel. The jīva is the doer in all its conditions and as the doer it reaps the fruits of every action be it good or bad. So long as it is tied down to matter it is also yoked to action or *karma*. When it is yoked to *karma* it must inevitably reap the fruits of such *karma* be they good or bad or partly good and partly bad. Salvation comes in only when it frees itself from *karma* good or bad. This aspect is most beautifully explained by Mahatma Gandhi in his book on Bhagavad Gita which he calls *nishkāmayoga* as distinguished by from *karmayoga*

or *jñānayoga* or *bhaktiyoga*. Actions done without desire, without an eye on the reward will be *karmas* that will not bind the soul or *jīva* in any manner and will lead to salvation. Until the attainment of such salvation or *mukṭi* the souls undergo endless births and deaths. But the birth here simply means the entry into some body and the death simply means the exit from the body as the souls are both eternal and imperishable. These births and deaths are regulated by the nature of *karmas* done. Take the case of a man who can be said to have got a high birth in the course of his evolution. In this incarnation of the soul or *jīva* it is open to him to regulate his actions in such a manner that he may attain absolute salvation or freedom for the soul. It is open to him to attain a higher sphere by the doing of meritorious acts which may not be quite sufficient for an absolute liberation from the bondage of his soul. It is also possible that by bad acts he may go back to a lower order. So the *karma* of each soul becomes all-important determining factor of the future. If a man lives a life of truth and purity, if he lives a life of service and subordination, if his acts are *nishkāma* or desireless, if all his meditation has been on the one God, then his binding *karmas* are washed away and as the chains are broken he attains his *mukṭi* or freedom. If his acts were not bad and if his aims were not as high as I described just now *vis.*, the aims of a *mumukshu* (one desirous of attaining freedom) he gets his desire satisfied by living with the *Devatas* after his separation of the present body and when the fruits of his good *karmas* are enjoyed as earned he must return again to the world as such life cannot be permanent and then he must go through the journey of the soul once again as the goal is only the eternal bliss of heaven. Of course his previous *karmas* will endure in the succeeding journeys also. Let me cite a few passages from the *upanishads* describing the course after death. The end of the heart of this person shines; with this light this *ātma* gets out through the eye through the top of the head or through the places in the body....They that remaining in the village perform *yāgas*, carry out works of public utility, give away their possessions and do similar things go to smoke; from smoke to night; from night to the dark fortnight; from the dark fortnight to the half-year of the Sun's southward course; from there to the world of the *Pitrās*; from the world of the *Pitrās* to the ether; from ether to the moon; They become *soma* king.....Then they dwell till all the *karma* to yield fruit is expended. Then they return by the very same path by which they went; They go to ether; from ether to *vāyu*; being *vāyu* they become watery vapour; being watery vapour they become cloud; being cloud they become rain-cloud; being rain-cloud

they come down as rain.....They are born here as paddy or *yava*, herbs or trees, gingelly-seed or black grain and the like. From them escape is more difficult. Whoever eats food or emits semen they become those persons.....Those that return here if they have good *karma* reach good births and those that have bad *karma* reach evil births. But the path of the liberated soul is quite different. In this life itself the soul meditating on God to the exclusion of all the rest commences the enjoyment of highest bliss. A passage called *Ānandavalli* in the *Taittiriyaopaniṣad* describes the bliss of various degrees beginning from the bliss of a well-equipped man as the unit and ascending by multiples of hundred and says that the bliss of the man meditating on God of the *Vedas* a *irotriya* is equal to every degree of the bliss up to the highest *brahmānandam*.

While we speak of the individual soul by various names and attributes it is not easy to give any definite definition or even description of it so as to enable one to form a definite picture of the same. That there is soul independent of matter is an understandable and in fact a logical position too. I, He or you cannot be the body, the limbs, the senses, the brain or mind or *prāṇa*. It must be something different from these. Even St. Nammalvar expresses the difficulty as follows. "It is not possible to give a description of that wonderful entity, the soul (*ātma*). The soul which is eternal and is essentially characterised by intelligence (*jñāna*)—the soul which the Lord has condescended to exhibit to me as His mode or related to him as the predicate is to the subject or attribute is to substance—the soul the nature of which is beyond the comprehension of even the enlightened; the soul which cannot be classed under any category—this or that—the soul whose apperception by the strenuous mental effort called *yoga* is even then not comparable to such perception or direct proof as arising from the senses conveying knowledge of the external world;—the soul transcending all other categories of things which could be grouped as body or the senses or as the vital spirit (*prāṇa*) or as the mind (*manas*) or as the will (*buddhi*) because destitute of the modifications and corruptions to which all these are subject;—the soul which is very subtle and distinct from any of these neither coming under the description good or bad. The soul is briefly an entity which does not fall under the cognisance of sense-knowledge.

These *jīvas* are of three classes. They are known as *baddha*, *mukta* and *nitya*. Those who by the long series of *karmas* are undergoing births and rebirths until they get a liberation are known

as *baddhas*. From Brahma downwards to the inanimate *stambha* these *baddha* jīvas extend. Though these jīvātmas possess the qualities of intelligence, bliss, purity as their intrinsic inherent nature still they have become limited and contracted by the souls being engaged in matter or *prakṛiti* which with its three qualities, of *satva*, *rajas* and *tamas* lead the souls into good, bad or indifferent karmas or actions.

When these souls are liberated from such karmas they become *mukta* jīvas. Then the jīvas attain all the qualities of Īsvara in an uncontracted and unblinded shape.

The *nitya* souls are those which from the beginning were near God rendering services and which never had any touch or contact with the gross matter or *prakṛiti*, which had no succession of births or rebirths. They are known as *nityasuris*; Ādisesha, Garuda, Vishvakṣena etc., come under this class. When the souls attain *mukti* they get a position of equality with these *nitya* souls. The *nityas* have their allotted kinkaryams or duties from the beginning.

In relation to Īsvara or the universal soul all other souls are called *śeṣa* while Īsvara is called *īśhi*. Īsvara is the residuary or coefficient and the individuals are *śeṣa* or remainders. It means that all exist for Īsvara and Īsvara exists for himself and none else. In this class as the great *naga* comes first he is called the Ādisesha or the first *śeṣa* or the first of the *śeṣas*.

Matter or pradhana or prakṛiti

We next come to the third ingredient in the cosmic compound viz., matter. Like God and the jīvas matter also is eternal and so imperishable. But matter unlike God and the jīvas is non-intelligent, everchanging but passive. Both God and the jīvas operate on the matter. As I said already, matter stands in the position of the chariot drawn by the horses the jīvas and driven by God the chrioteer. Matter like God and the jīvas is invisible to us so long as it is in the subtle form and when it evolves into a gross form it becomes visible and in fact that is the only one in the trinity that is visible to the naked eye. It requires a yogic eye to see God and the jīvas. Matter then being non-intelligent or devoid of jñāna cannot *suo moto* evolve. Therefore the evolution of matter is caused by the will of God. Says Māntrika upanishad "She enters into the willing of Brahmam. Directed by Him she comes into the gross condition." The five senses, the five organs of actions, the five

elements are all the products of evolved matter. Vishnu Purana says "When the products beginning with *mahat* and ending with the great elements remained separate they had different capacities and without mixing and combining with one another they were unable to create the products of evolution. Mixing and combining with one another they formed the egg-shaped universe." This is but illustrative of the various methods of the evolution of matter. It is in this mode of evolution matter supplies the body of the jīvas in various forms and it is this body and the jīva combined that form the body of God in various shapes and forms. Creation then is but the process of evolution of matter and the combination of matter, jīvas and God in the manifested worlds. There is also the dissolution of the whole thing which is known as the *pralaya*. At the dissolution all rest with Brahman in the subtlest forms.

The process of dissolution is thus described. Earth is dissolved in water; water in fire; fire in air; air in ether; ether in the senses; the senses in the *tanmātras*; *tanmātras* in *ahankāra*; *ahankāra* in *mahat*; *mahat* in *avyakta*; *avyakta* in *tamas*; and *tamas* became one with Brahman. The reverse order is evolution. Both the processes relate to the dissolution and evolution of matter into and from its subtlest form.

Both in the state of evolution as well as dissolution the three entities co-exist *vis.*, the universal soul, the jīvas and the *prakṛiti* and therein is the oneness of the three known as *viśiṣṭādvaitam*.

There is a continuous process of creation, dissolution and re-creation. At the beginning of every *kalpa* there is creation and at the end there is the dissolution or reabsorption. A *kalpa* is equal to 4320 millions of years and represents a day of Brahma the creator. A day of Brahma is a thousand cycles of the four yugas. Before creation the *prakṛiti* and the jīvas are with God in an undifferentiated form known as *sat* and *tyat* or *asat* respectively as the former never changes while the latter undergoes changes in the process of creation and evolution. *Tamas* is the name of the matter in its primordial undifferentiated subtle form. In this state it is associated with the individual self in an indistinguishable manner. In this original condition then the *prakṛiti* is known by the name *avibhakta tamas*. In the first differentiated condition it is known as the *viḥakta tamas*. In the next state it is called the *akshara* in which even the qualities of *satva*, *rajas* and *tamas* are not seen to be differentiated and in which it is also said to be promiscuously mixed

up with the individual self. In its last state it is called the *avyakta* in which the differentiation of the three *guṇas* has commenced to take place. From this state it proceeds to the state of *mahat* or the great principle. The constituent elements of the universe are 1. Prakriti, 2. Mahat, 3. Ahankāra or egocity, 4. Tanmatras leading to 5. Śabda. 6. Sparśa, 7. Rasa, 8. Gandha, 9. Ākāśa, 10. Vāyu, 11. Tejas, 12. Ap or water, 13. Prithvi or earth, 14. the mind, 15 to 20. the five senses, 20 to 24. organs, 25. Individual soul and 26. the Supreme Soul. When the universe is thus evolved an egg-shaped Brahmāṇḍam is formed "as the seed is covered by its rind so the world is girt on every side and above and below by the egg-shell of Brahma." This shell is encircled by water which is encompassed by fire, which again by the air, which in its turn by the sky and this by the *tanmātras*. There is the final clothing of the *mahat*. The self-conscious self-illuminous soul exists in this *pradhāna* or matter encompassed by the energy of the universal soul.



(To be continued)



Pāpavināśa-Tīrtham, a sacred Waterfall on Tīrumala about Three miles north of the Temple.

TIRUVALLUVAR AND HIS KURAL

BALAKAVI C. V. SUBRAMANIAM,
Vellore.

(Continued from page 190)

A Buddhist

The Buddhists claim him as a votary of their religion and they present for their authority the Kural No. 348—

- (1) தலைப் பட்டவர் தீரத் துறந்தார் மயங்கி
வலைப் பட்டவர் மற்றை யவர்

and say that this idea is incorporated in their works—Manimekhalai-canto vi, II-72-73

பிறந்தோர் உறுவது பெருகிய துன்பம்
பிறவர் உறுவது பெரும்பே ரின்பம்
பற்றின் வருவது முன்னது பின்னது
அந்தோர் உறுவது அநிக.

(2) Further, Buddhists argue that 'பசவன்' in Kural No. 1 is none other than Buddha as found in Amarakosa by Amarasimha, a Buddhist lexicographer—समन्तस्यो सरावात्

A Vaishnavite

The Vaishnavites have better claims to Valluvar than the Buddhists and Jains, which can be found from the following arguments:—

(1) The first Kural 'அகர முதல வெழுத்தெல்லாம்' has a parallel in the Gita—

अक्षराणामकारोऽसि द्वन्द्वः सामासिकस्य च ।
अहमेवाक्षयः कालो वाताऽहं विश्वतोमुखः ॥

Gita. Gh. 10, sloka 33.

(2) In Kural No. 1103—

தாம்வீழ்வரை மென்றோட நுழைவி னினிதுகொல்
தாமரைச் சண்ணு னுவரு

there is a distinct reference to the Vaikunṭha as the abode of Vishnu, the lotus-eyed. Life after death in Vaikunṭha is a Vaishnavite idea.

(3) 'அறவாழி யந்தணன்' is interpreted as (1) one that wields the sacred law (2) தருமமாயிவ கடலை யொத்தவன். Parimelazhagar interprets this in a more general way.

(4) The Kural 'மலயிலை யேகினன்' is interpreted by Parimelazhagar in general terms as 'He Who seats Himself in the flower of the human heart' in as much as this idea is found in the following Gita.

ईश्वरस्त्वैपूतानां हृदयेऽह्नि ! तिष्ठसि ।

आमयन् सर्वपूतानि वन्नाह्नानि मायया ॥

Gita. Gh. 18, sloka 61.

For the objection of past tense used here 'எகினன்' he presents a Tolkāppiyasutram—

வரதாக்காவத்து சிகழ்ந்தகாவத்து மேராக்ரு வரூடம்
வினைச்சொற்கெனவி விற்றந்தகாவத்துக் குறிப்பொடுகெனத்தல்
வினைத்தொருந் வெண்மனார் புலவர்

Tolkāppiyam-Vinai Iyal-Sutram 44.

(5) In Kural No. 1 'ஆடுபகவன்' the Vaishnavites argue that the word 'Bhagavan' is a monopoly of Vishnu, which means 'The worshipped'.

(6) Kural means 'The Short'. Just as Vishnu surveyed the whole world as a Kural, Valluvar also measured or weighed the justice of the world with his book 'Kural'. Hence, Kural is a causative name by virtue of its effect and not by its quality. I fear how far this argument will justify that he is a Vaishnavite.

A Velala

There is a minor claim by the South Indian Velalas that the Valluvar belongs to their religion, as the mythical stories declare him to be a weaver by profession and Tamil Navalar Charitam offers a stanza to this effect—'இழைக்கி ஐயெருநி மேறை'. Abidhana Chintamani also claims him to be a Vellala, on the ground that he used to purchase yarn from a merchant named Elela Singha.

A Panchama

Panchamas claim him as their own on the ground that Valluvar was the son of a *pulaya* (panchama) lady named Adi and that he was brought up by a Valluva at Mylapore. They also quote Kapilar Akaval as an authority and present the following stanza from Tiruvalluvar to substantiate their statement.

மறந்தேயும் வள்ளுவன் எம்பாடுஞ் பேரையான் வாய்
கொல் கொள்ளார் அறிவுடையார்

Mamulanar.

A Saivite

The Saivites have not failed in their duty in claiming Tiruvalluvar as their own and they present strong and voluminous instances and authorities to prove that Valluvar was a Saivite and

did not belong to any other religion, though others twist and distort his expression to dig out various meanings.

1. First of all Bhagavan means 'He who possesses six qualities of (1) ஐசுவரியம், (2) வீரியம், (3) புத்தி, (4) திரு, (5) ஞானம் and (6) வைராக்கியம். This can be substantiated from Amarakosa—

मयः श्रीकममाहात्म्यवीर्यपुनार्ककीर्तिषु ।

2. The word 'Bhagavad' means also 'puruṣa-lingam' and the deity Siva has the shape of 'Lingam.'

3. In Kural No. 9—

கோளில் பொறிவிற் றுணமிவயெ யெண்குணத்தான்
தானை வணங்காத் தலை

'En-gunattan' means 'The God with eight attributes', which are :—

- | | |
|---------------------------------|----------------------|
| (1) தன்வயத்தனாதல் | (2) தாய உடம்பினனாதல் |
| (3) இயற்கை யுணர்வினனாதல் | (4) முத்துமுணர்தல் |
| (5) இயல்பாகவே பாசங்களினிக்குதல் | (6) போருணுடைமை |
| (7) முடிவினாத்தனுடைமை | (8) வரம்பின்மொழிடைமை |

according to Saivagana. Again Kural Nos. 359 and 348 are said to possess the Saivite ideas, as the idea of the former has been utilised in an accredited Saiva Siddhantha work named 'Tirukkalirrupatiyar' and that of the latter in Nanjuvidu-thoothu by Umapathi Sivam. Saiva saints like Appar and Sundarar use the same terms in Tevaram—

- | | |
|-------------------------------------|-----------|
| (1) 'எட்டுவான் குணத்து நான்' | Appar. |
| (2) 'இறைபவனை மறைபவனை எண்குணத்தினனை' | Sundarar. |

4. Again in Kural No. 6 'ஐந்தலித்தான்' is meant as 'one who controlled the panchendriyam,' (five senses) which theory is commonly attributed to all castes of Hinduism.

5. Likewise Kural Nos. 3 and 4 are found common to all castes.

6. Kural No. 7 'அறவாழி யந்தனை' is interpreted as All knowing ; deep learned and so on.

7. A Saivite's stanza is quoted to prove Valluvar as a Saivite—

அவனே புலவ னவனே கவிரு
னவனே தமிழை யறிவோன்—செவனநிய
வன்னுய தேவன் வசனத்தை மெய்யாக
வுன்னுய தேவ னுனன்

8. There is a fable that Elela Singha obtained Siva dikshā from Valluvar.

9. The brothers and sisters of Tiruvalluvar who were left on the spot of delivery by their parents were reported to have sung the following with reference to Siva :—

- (a) இட்டமுட னென்றவையி வின்னபடி யென்றெழுதி
விட்டசுவனுஞ் செத்த விட்டானே *Auvai.*
- (b) அப்பனே வன்னு யான் *Uppai.*
- (c) (1) விருப்புற்றமுதலிக்கு மெய்யன்
(2) ஊட்டி வளர்க்கானே *Atikāman.*

Here the interpretation is that these lines refer to Siva who is the privileged person to give auspices. (Sam+karan).

- (d) அந்நுடைய உண்மை நிலைகண்டு நீ யறித்த சிவ *Uruvai.*
- (e) காரியோர் பாகம் தமக்குத் தொழி வென்னதான் *Kapilar.*
- (f) மின்னதவஞ் குடும் பெருமான், சுடுகாட்டினின்று வினை
யாடும் பெருமா னவன் *Valli.*

A Vaidika

The orthodox people of the Hindu section view him as a *vaidika* on the ground of his Kural No. 134

மறப்பினு மோத்துக் கொளவனும் பார்ப்பான்
பிறப்பொழுக்கல் குன்றக் கெடும்

and the Brahmins go to the extent of claiming him as their own, in as much as he knew the value of the Brahmin birth.

Not a Vaidika

The non-vaidika section of the Hindu sect assert that he was not a *vaidika*, as his Kural No. 259 is against the expectations of a *vaidika*.

அவிசொரிக் தாவிதம் வேட்டவி னென்றன்
உயிர்செருத் துண்ணுமை வன்று

Conclusion

The doctrine of Ahimsa assigning him to a particular sect like Jainism, is no monopoly of any one religion, but is a common one to all creeds. Valluvar, who was probably acquainted with every creed picked out the best in every religion and proved himself a moralist. He can even be claimed by the cosmopolitans on this score. Mr. Ramachandra Dikshithar of the Madras University says—

“The Kural is like the Bhagavat Gita, which appeals to every faith and which admits of any interpretation, looked at from any point of view.”

Tiruvalluvar might have been acquainted with Gita and Kauṭilya's Artha Sastra. Parimelazhagar says that Tiruvalluvar was

indebted to Vyāzha and Velli i.e., Brahaspati and Sukra, being the earlier authors referred to by Chānakya. However, Kallādanar has correctly estimated Valluvar as:—

ஒன்றே பொருளொன்றின் வேறென்ப வேறென்றி
என்றென்ப வனது சமயத்தார்—என்றென
வெப்பா வவரு மியைப்பே வன்னுவனார்
முப்பான் மொழிந்த மொழி

Tiruvalluvamālai—9.

Whatever be his personal religion, every one belonging to the different schools of thought is forced to accept the tenets pronounced by Valluvar through the medium of his Kural. No other clue can therefore be traced out from his Kural to prove his religion.

Myths and Legends connected with the Life of the Valluvar

I have a number of collections of the different legends concerning the career of the Valluvar. Considering the voluminous nature of these, I have chosen to present only the best and most interesting among these in a brief sketch.

1. When Tiruvalluvar took his Kural to Madura Sangam for recognition and adoption, it was first rejected and then hailed by the forty-nine poets of the Academy. When the book was placed on the Sangam plank according to custom, it could gain a place and was entitled to take the first rank.

2. Sittalai-Sāthanar, the author of Maṇimegalai, used to strike on his head whenever he happened to see a verse, without chastity and bloom and hence the adjective 'Sithalai' (head with pus) was a causative one. When he heard the Kural, he had to discontinue this habit, as it gave him entire satisfaction, though at first he viewed it unfavourably. The following stanza in Tiruvalluvamālai will bear testimony to the truth of this incident.

செத்திரீக் கண்டக் தெழிக்குத் தேனாசாய்
மோந்தபின் யார்க்கும் தலைக்குத்தில்—காந்தி
மலைக்குத்து மால்யாண வன்னுவர்முப்பாளால்
தலைக்குத்துத் தீர்வுசாத்தற்கு.

(Maruthuva-dāmodaranar.)

3. Tiruvalluvar is alleged to have passed away on Māsi-Uttara day, when according to his request before death, he was tied down by Elela Singha with rope made of straw, dragged in the streets and the corpse thrown to the crows, which, on eating it, turned from black to red.

4. Once when Siva was dancing at Tiruvelangadu he had to pick out his ear-ring by his mouth, without being seen by anybody.

When the deities present there could not find this out, God Siva directed them to go to Valluvar, to learn what had happened at the time of his dance.

5. When cold rice was served to Valluvar by his better-half, he said it was of boiling heat, when the obedient wife fanned it without hesitation or question.

6. When Vāsuki his wife, was drawing water from a well, she was summoned by Valluvar. Immediately, she left her hold and came to her lord. The vessel remained suspended till her return, without support.

7. When Valluvar was going to a garden with his disciple Elela, the river which was flooding across the way, gave them path.

8. When Elela was on the branch of a tree, he was asked to leave his hold. When he did so accordingly, meditating on his Guru 'Valluvar,' he did not receive any injuries, but was hanging without support.

9. Valluvar caused the ship of Elela Singha to move of its own accord without any effort.

As there are a number of such minor mythical stories and as none of these can serve the purpose of historical evidence, it is unnecessary to multiply them as they will not enhance the critical estimation of the work.

Let us now turn our attention to the valuable Kural, which gave us so much interest and enthusiasm to study the life sketch of the divine poet Tiruvalluvar and see what rank the book occupies in the literature of the Tamil world.

TIRUKKURAL

Name

The word 'Tiru' means 'The exalted and loved by all'. Kural means 'stanzas in short metre'. This book is also styled in nine other different names viz., (1) Mūppanūl (2) Uttara-Vedam (3) Daiva Nāl (4) Tiruvalluvar (5) Poyya Mozhi (6) Vayurai vāzhtu (7) Tamizhmarai (8) Pothu-marai and (9) Valluvar. From a perusal of these, it will be understood that these are significant names attributed to Kural.

Sections.

This book is classified under three sections, viz., Arathu-pal, Poruṣpal, and Kāmathu-pal (dharma, artha, and kama) and there are

seven sub-divisions, *vis.*, Illara Iyal, Turavara Iyal, Arasiyal, Anga Iyal, Ozhipiyal, Kalaviyal and Karpiyal. There are 133 chapters in the whole book, with ten stanzas in each, which deal with different aspects of ethics. Though the book is a small one, this has exhaustively dealt with the whole code of ethics like Gita. This book is recognised as one of the Pathinenkeezh-kaṇakku of the Tamil Sangam (*i.e.*, works of secondary list).

Commentaries.

There are ten best and original commentators on this book, *vis.*, Pārimelazhagar, Dharumar, Manakkudavar (alias Manakkudayar), Thamathar, Nachar (*alias* Natchinorkiniyar), Parithi, Thirumalayar, Mallar, Kaviperumal and Kalinghar. In addition to these, Messrs. Vadivelu chettiar, Arunachala Kavirayar and Saravanaperumal Iyer have also written commentaries, but these are based on the original commentators referred to above. If Nachar mentioned above, is identified with Natchinarkiniyar of high repute, there is no reason why his commentary should have faded away, while other works of his are still alive in the field.

Why was not Moksha dealt with ?

He has dealt with three *purusharthams vis.*, Aram (dharma), Porul (wealth) and Inbam (pleasure), but he left away 'Moksha' *in toto*, probably with the presumption that Moksha is beyond definition and description, either by mouth or hand and that the blessings of the same can only be achieved when the rules enumerated in his Muppāl the first there are strictly observed. There is also another theory that this last *purushārtha* was not forgotten by him, but is defined indirectly in the course of his Muppāl. No doubt, the result and essence of his Muppāl is Moksha and his Uraipāyirum substantiates this statement. It is also probable that with the apprehension of proving himself a sectarian, he might have failed to deal with the last one.

How far Kural is indebted to Sanskrit literature ?

It is asserted that Kural is, to a certain extent, indebted to Sanskrit literature. Let us see how far this statement will stand. Either ideas or very words of the Kural are found in 12 stanzas in Gita, 27 in Kauṭalya's (Chanakya's) Artha Sastra, 4 in Mānava Dharma Sastra, 19 in Manu smṛiti, 5 in Kāmandaka Nīti Sastra, 1 in Raja-Nīti Ratnakara, 1 in Apastamba Dharma Sutra, 2 in Vyasa Bharatam, 3 in Valmiki Ramayana, 1 in Bodhayana Sutra and 1 in Kama Sastra. Though my ardent desire is to quote the parallels, the list of which I have patiently prepared, I had to reluc-

tantly leave them out, finding its voluminous nature. This list cannot be claimed to have exhausted all the corresponding parallels, but may safely be pronounced as the figures collected while hastily passing over the leaves of several books.

Conclusion.

When coming to the conclusion of this point it may be decided that Kural is an independent one, being the outcome of the Tamil genius, which might have run in parallel lines with Sanskrit and at last reached this topmost rung of the ladder. But, I am not in any way prepared to deny the fact that Valluvar might have been conversant with the aforesaid books. It may also be repeated here, that there might be a common source for all these works, which might have faded away, before the advent of historical records of the literature of various languages.

The Position of Kural in Tamil Literature.

From a perusal of the following figures, it will be apparent that almost all the leading works in Tamil Literature of the mediæval age are indebted to Kural, in as much as the very stanzas in the Kural or their ideas are inserted by the later poets in their works. From the figures patiently picked out and recorded by Mahamahopadhyaya Swaminatha Iyer, the modern Agastya, I am able to give the following to prove the position of Kural in the Tamil literature and how far its votaries derived its benefits. For instance, there are 60 stanzas in Jivaka-Chintamani, 20 in Manimegalai, 69 in Pura-Nānaru, 32 in Silappathikaram, 13 in Purapporul Venbamalai, 35 in Pathu-pāttu, and one in Pathitru-pathu. During my perusal of the following puranas, I was able to come across 12 stanzas in Villiputhur Bharatham, 9 in Kamba Ramayanam, 6 in Paranjothi-munivar's Tiruvilayadal Puranam, 7 in Prabhu-linga-leelai, 1 in Nanjuvidu-thūthu, 1 in Tirukalitrupadiyar and 1 in Tiruvaymozhi, not to mention the innumerable quotations in other minor works.

As already stated, these are furnished only to substantiate my statement, and hence not in any way intended to be exhaustive. When the journal can spare some of its valuable columns, the numbers of the parallels of Kural stanzas in the leading works quoted above, will be published, in the form of a tabular statement.

Admirers of Kural and its Author.

1. Fifty-three accredited poets including those of Tiruvalluvalai, have each sung a stanza, in praise of Kural and its author and have acknowledged its superiority to any other work.

2. Deities like Siva and Sarasvati have given their assent to its superiority.

3. Sangam plank offered a seat to this divine work and in addition entitled it to the first rank.

4. Idaikāḍar says :—

கடுகைத் துறைத்தேழ் கடலைப் புசுட்டிக்
குறுகத் தறித்த குறள்

5. Auvvai said to have modified the above stanza and further enhanced its beauty in :—

அனுவைத் துறைத்தேழ் கடலைப் புசுட்டிக்
குறுகத் தறித்த குறள்

6. Sāthanar says—

பெய்யின் புலவன் பொருளுரை தேராய்

7. Poyyamozhi-pulavar writes—

முப்பாது முண்டோ முலைய்பாலினி துகேராம்
எப்பாதுக் கப்பாது மலயினே—மெப்பொருளு
முண்டபடி முண்டேநோ மோதிக் குறைதீர்த்தோம்
வன்னுயளுந் வைப்பெமக்கு வாய்த்து

8. Mr. J. M. Nallaswami Pillai writes about Dr. Pope :—

"He spoke of the Kural as unparalleled in the literature of any country or nation."

9. Dr. Pope says :—

"இந்திய ஜனங்களில் தமிழரே முற்பட்டவர்,
அவரை அங்கனஞ் செப்பித்தது குறளும் காலடியமே"

10. Varakavi-Thiru-Subramania Bharathi of the modern age writes—

"வன்னுயன் தன்னை உலகினுக்கே தத்து
வான்புகழ் கொண்ட தமிழ்நாடு——"

The Greatness of Kural.

The genius of Tiruvalluvar can best be judged by the presentation of his Kural to the world, which is common to all religions and which is embraced by all the creeds as their own. The mere claim of the several sects itself, will speak for its greatness and value, apart from the fact that its fragrance is smelt in almost all the later Tamil works of the accredited poets of the mediæval and modern ages. He was not only a poet and preacher, but he was a great reformer. The refined character of Tiruvalluvar is visible in many places of his work, such as the chapters dealing with

the abhorrence of flesh-eating, the blessings of children, the duties assigned to the members of a family etc. His regard for the Vedas and sacrifices and his sympathy for Brahmins, are visible here and there, in his Kural. When he deals with the political matters, he defines the exhaustive duties of a ruler in a peculiar manner, which we miss in other poets. From a study of his Kural, one will be forced to acknowledge that he had a practical experience of the world in all matters, especially of ups and downs of life. He had the peculiar ability of presenting the facts in a nut-shell form and in a fascinating manner, which was, is and will be, winning the hearts of all creeds and castes. Further, the deeper we go into the study of the Kural, the more we unearth from it, and hence no one can confidently claim to have completed the study of the Kural—however great a scholar he might be. To be brief and plain, we can only assert and repeat the version of others that the Kural is an unparalleled acquisition to the literature of the whole world, the like of which, we cannot expect in any other country of the world.



PLACES OF ANTIQUARIAN INTEREST IN SOUTH INDIA

P. V. JAGADISA IYER

(Continued from 198th page)

Addanki and **Dharmavaram** in Ongole taluk, Guntur district, were portions of the Eastern Chalukya domain. In one of the inscriptions in that locality is given the conditions of settlement made by the king's general Ekalasukhanar for the village Ekalasukhanapēṭṭa, founded by him near Dharmavaram in the Addanki-sīma. This is dated 1600 A.D., and mentions the conquests of Rājamahēndram and Kondavīdu by his senior and junior commanders respectively. The famous general Pandaranga of the Eastern Chalukya King Gunaga Vijayāditya III (A.D. 844-888) was appointed commander of the royal forces. He marched with the armies of the subordinate chiefs and reduced twelve strong-holds of the Bōyas, conquered the Vāṅgi-nādu i.e., the country round about the modern Peddavēgi in the Ellore taluk of Kistna district, established the supremacy of Tribhuvanānkusa, broke upon the Kaṭṭepu-durga and made Kandukūr like Bezwāda. Pandaranga seems to have commenced his victorious marches in the north, i.e., in the Vāṅgi country, in which the Bōya strong-holds must have been situated. Proceeding southward he must have reduced the fort called Kattepu-durgam, which may have to be identified with the village of Katchevaram in the Tenali Taluk of the Guntur district, and proceeding southwards must have reached Kandukūr in the Nellore district. By the expression given in the inscription that he made Kandukūr like Bezwāda, we have to infer that he embellished the place like Bezwāda, which was a famous city. Amongst the conquests of King Gunaga and his general are included the conquest of Achalapura, the burning of Karanapura and the conquest of Sankala and the Rāshtrakūṭa King Krishna II. The King is stated to have espoused the cause and protected the Chōḷa King of the time. By Sankala is meant probably the Vaidumba chief Sankali, who was an enemy of the Chōḷas. This King appears to have built a temple called Vijayēswaram, evidently at Dharmavaram. The general Pandaranga seems to have been the native of Dharmavaram.

Madanapalle taluk in Chittoor district seems to have been the province ruled by the **Vaidumbas**. Most of the inscriptions record deaths of heroes in battles. Vaidumbas belong to a Telugu-speaking family. The Vaidumba Mahārāja Gaṇḍatrīnāthra is stated to have been ruling over the Rānādu 7,000 country. He fought a battle with a Nōḷamba King at Mudumaduvu and therein killed the Mahārāja, who appears to have been a Kannada King. He was certainly a great warrior, since he is compared to the sons of Kunti of the *Mahābhārata* fame in prowess and with Sādraka in valour. Another hero Jayasimha, fighting probably on the side of the Vaidumba King, is stated to have killed the commanders of Chanthama. The Vaidumba must have fought with Nōḷamba in more than one battle, for we are told that the Vaidumba and Nōḷamba fought a battle at Sorimadi. The Bāna King of the time was in alliance with the Vaidumba Gaṇḍatrīnāthra, for they joined together and captured Sorimadi from the Nōḷamba. In the battle at Mudumaduvu the chief of the Lonkulas fell. Mudumaduvu is probably the modern village of Mudivedu in the Madanapalle taluk. There seems to have been a place called Vaidumbavrolu, *i.e.*, the city of the Vaidumbas.

Kannapuram, in Nannilam taluk, Tanjore district, has an important temple for Vishnu-God Sowrirājapperumāl. The village-assembly of the place consisted of three-hundred and fifty and they recorded an understanding given to the temple by the merchants of five towns, for colonising permanently at Kannapuram four families of weavers from each of the five places, who in consideration of their exemption from all taxes, were to do service in the temple. They had to supply cloth for the sacred banner and other purposes during the two festivals in the months of *Chittirai* and *Arppisi* every year, on which occasions they were also to feed Srivaishnavas in a *mutt* named "Āyōgana-sālai." Āyōgana or Paṭṭanavar were weavers who supplied cloth to Gods, kings and people and they are of mixed caste sprung from a Sūdra man and a Vaisya woman.

During the time of king Vikrama Chōla a shrine to saint Tirumangai-Āḷwar was constructed and provision made for worship in it. The shrine of Rāmanandīsvaramuḍaiyār here was put up during the reign of king Kulōttunga I. It was subsequently neglected and the worship in it ceased. Later on Kulōttunga II had the image of the deity reconsecrated in its original place, which went by the name *Sivāpādāsakharapuram*, after the title of this king.

The merchants residing and carrying on their trade in the street called "Sowripperumāl-perunderu" were, at their request,

exempted from the payment of taxes due on their houses. It was also stipulated that only in consideration with the temple priests and the other residents of the village that they could sell, mortgage, or make gift of those houses; they were to have dealings in gold-jewellery, bell-metal vessels, cloths, etc., on which articles they were to pay taxes to the temple at the rates fixed by themselves and certain other officials of the temple.

The small temple of Rāmanandīśvara, which had not much finance for its maintenance, was helped by others which were richer. The temple authorities of Chidambaram were approached with the request that as the temple land became reduced in extent and the other sources of income also diminished, their usual donations should be continued without any reduction, especially as there was no other means of income for the temple to fall back upon. The assembly that passed this resolution also decided then that in the parts within the influence of this temple and in all the surrounding and far-off lands, all the servants of the Siva temples should contribute a certain sum each per annum as before.

Rājendra Chōja III (1246-68 A.D.) is mentioned in the epigraphs available in this temple as a Rāma to the northern Lanka, a death-dealing club to the Karnātaka-rāja, the establishment of the various religious creeds and a worshipper of the God at Chidambaram. In the name of the prince, a festival was instituted in this temple and this prince appears to have been a feudatory of Vira-Pādya.

Provision was made for conducting the festival during the four *ayanās* of the year and during the three festival occasions in the of *Arppisi*, *Chittirai* and *Māsi*. The lands in the street called "Sowripperumāl-perunderu" were leased for building shops and houses thereon to certain merchants, with the stipulation that they should pay certain taxes on their goods to the temple. This order was issued in the presence of the God installed on the seat named "Nambikaliyan" under the canopy of pearls "Rāva-ñāntakan" in the "Nirāvi-maṇḍapa", on the fifth day of the marriage-festival in the month *Chittirai*. An agreement was entered into among the 'Valaṅṅijiyar' community of south Ceylon that they would collect a certain fee from each individual living in Tirunīruchchoḷapuram and other places, for entertaining a person to look after the maintenance of a *mutt* "Sāchakar Karunākara Virar-Mandapam," where Srivaishnavas were to be fed on all festival occasions. Red-lotuses were grown for the use of the God. The house-sites to certain individuals, in the streets around the temple were leased, in return for which they had to plant

cocoanut palms in an allotted portion of land, from the yield of which cocoanut oil had to be extracted after the 6th year of their being planted and supplied for lamps to the temple. A feeding *mutt* was built in the west temple square.

The enclosure of the temple went by the name "Ambaruḍaiyān Vānadarāyan." A *mutt* also existed for "Tirukkōvalar Emberu-mānār-Jiyar." A settlement was arrived at among the Nāttār of Tiruvāyppādi that they should collect every year from the tenants a certain quantity of ghee per cow and supply it to the temple, and also contribute towards the expenses of "Srijayanti" festival.

In 1548 A.D., one Kandāḍai-Appaṅgār endowed for the car-festival. Narasingaḍva *alias* Tiruvōymoḷai-Parikshai made gift of land in Tiruppūvalūr-parru, forming part of the eastern sub-division of "Kulōttungachola-valanāḍu" and some land in Buvalōkam for the maintenance of the *Bhattas* of Karavāḷavira-chaturvēdimangalam and for the worship in the shrines of Karuṇjirukka-Nāyanār and Bhāsyakāra. An elaborate description of lands in several specified villages belonging to this temple appears in an inscription. One Deyvanāyakam in the 32nd year of Pāṇḍya king Srivallabhaḍva constructed the central shrine of Tiruvirāmiśvaram Udaiyār.

Tiruttangal, Sāttar taluk, Rāmaṇḍ district, has in it a temple dedicated to Ninra-Nārāyanapperumāḷ, wherein is an epigraph giving us an idea as to how waste lands were given for cultivation, when applied for by the people. One Tirumaḷisaidāsar of Tiruveḷḷarai petitioned the village-assembly of Parāntaka-chaturvēdimangalam for a gift of land to the temple of Paramasvāmin, who was pleased to stand on the hill at Tiruttangal. Accordingly a tank was dug and the land adjacent to this tank was made fit for cultivation by clearing forests, providing boundary lines and digging water-channels, and the village thus formed was named **Gramaninallur** *alias* **Ninranarayanappereri**, after the God and presented to the temple by the assembly. Sōran Uyyaninrāḍuvān, *alias* Gurugulattarayan, Lord of Tadaḷgaṇṇi under King Sundara Pāṇḍya built in 1227 A.D., the central shrine and the *mandapas* in front of it. The reading of the *Mahābhārata*, *Rāmāyana* and the *Purānas* in a *Mutt* was arranged. This shows how *Mutts* in those days served the purpose of religious instruction.

The shrine to Singapperumāḷ with a *mandapa* attached to it named 'Tiruvarangadōvan-Tirumandapam' was constructed on the western and northern circuits of the temple of Paramasvāmin on the sacred hill at this place. A tank here went by the name 'Devandra-

vallabhappāreri.' The locality Kulasākhara-chaturvādimangalam was formed clubbing together four villages in this place and given to 54 Brāhmins well-versed in the *Vēdas* and *Sāstras* and the particular spot where the Brāhmins resided was renamed Pugalōkagandanallūr. An inscription on a boulder in the village states that that site was the gift for bloodshed to Ullibomman Kalangādaganda Nāyakar, the follower of Varatungarāmattanippuli Kalangādaganda Nāyakar; and adjacent to it is a figure of standing warrior, whose sword has almost cut off the head of a horse, on whose back is seated another warrior with a sword. By the side of the hero is another soldier on horseback.

* * * * *

Hampi is the site of the Vijianagar Kings in the taluk of Hospet, Bellary district. It has many temples and fort-buildings of the past glorious Vijianagar empire. One of the inscriptions in the temple of Anantasayanangudi close by gives the geneology of the Tuluva family from king Īsvara down to Krishnadēvarāya, eulogising at length the achievements of Narasana Nāyaka, the king's father and the gift of certain villages situated in the Pāṇḍya kingdom to this temple, said to be standing in Sale Tirumalamahārāyapura. Tirumalairāya mentioned herein is perhaps the son of Krishnarāya, who was installed a prince, when he was a minor of 6 years old. Among the officers of Krishnarāya is Sāluva Timmarasa, the great Brāhman Minister and General, who followed him throughout his conquests. Next in rank, i.e., Second-Minister is Sōmarasa. The Yōga Varada-Narasimhasvāmi God was installed in the court-yard of the Viṭṭala temple at Hampi by the great Mādhva teacher Vyāsātīrtha, who was a disciple of Brāhmanya-Tīrtha. He built a big tank named 'Vyāsa-samudra', and resided for a number of years on the Tirupati hill. The pious pilgrims who visit Hampi pay their homage to the tomb of this great religious teacher and scholar on an island called 'Nava brindāvanam' in the Tungabhadra river, about a few furlongs to the east of Ānegondi. The pinnacles on the top of the north *gōpura* of the Viṭṭhalasvāmi temple were set up by Ragunātha nāyaka, who was the keeper of the throne, in 1538 A.D.

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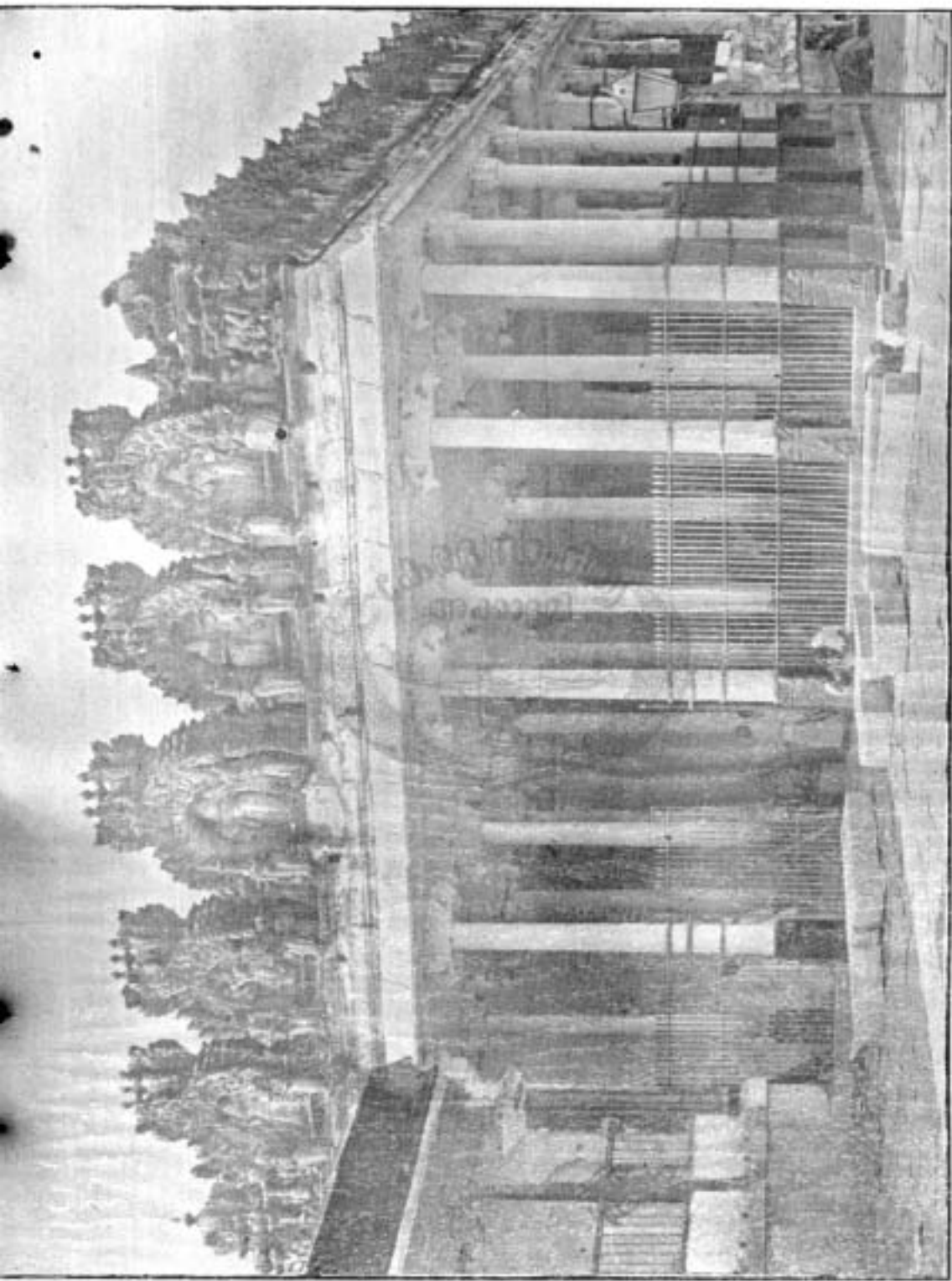
Gooty taluk in Anantapūr district formed *Turamaṇa* province in olden days. The whole taluk should have formed the entire or part of the ancient Turamaṇa-Vishaya. A battle is said to have been fought in 719-720 A.D., in this locality, in which the rulers of Turamaṇa-Vishaya were vanquished on behalf of the king by the chief Vikramāditya Bali Indra-Bāvarāja, son of Narasimha Bāvarāja.

Vinayāditya, the father of Vijayāditya, who had encamped at the village Chitrasādu about 692 A.D. The mention of this battle suggests that the country was invaded by the feudatories of the Pallavas from the south-east of the Province sometime between 692 and 720 A.D., and temporarily occupied by them. The Bāna chiefs also governed this territory as vassals of the Western Chalukya kings. Lands classified as black-soil and jungle grown with *kesu* shrubs and jungle grown with *maḍi* plants were gifted by the chiefs of this Province. A Chōja subordinate of the Yādava kings of Dāvagiri named Mahāmaḍalāsvara Jagatapu Dandidēva-Chōja-Mahārāja, son of Madurantākadēva-Chōja-Mahārāja, was the lord of Hāmbuḷipura.

The fort at Gooty was named after him as "Jagatapu Gutti-Durga." This enables us to know that this fort should have been built on or about 1215 A.D. Some annual monetary contributions were made by the soldiers and other servants residing in the fort at Gooty in 1561 A.D., to a *muti*. A grant of land was made for the maintenance of worship to the Vināyaka-god on a rock between gates 7 and 8 of this fort. On a stone built into the western wall of the mosque near the cemetery in the village of Gooty is an inscription giving in succession a list of Jaina teachers of the Kundakunda line and refers to the building of a Jaina basti. The ancient Kuntala province is said in this epigraph as having formed part of Karnāṭa country. The fort at present is in a good state of preservation.

Kattumannarkovil, in the district of South Arcot, is 16 miles from Chidambaram and about 8 miles from Gangaikondasōlapuram (Trichinopoly district), which was once the capital of the Chōjas. The name proper for this place is *Mannārkōvil*, but to distinguish it from its name-sake in the Tanjore district, it came to be popularly known as *Kāṭṭumannārkōvil*, owing to the wild tract of country all around it, and was so differentiated from the latter which was designated *Rājamannārkōil* being in a fertile tract of country. In epigraphs it is known as *Vīranārāyana-Ghaturvīḍimangalam* and *Sundara Pāndya Ghaturvīḍimangalam*, the birth-place of the Vaiṣṇavaite saint Nādamuni and his famous grandson Ājavandār. Parāntaka I having had the surname "Vīranārāyana", it should have been founded by him.

Nādamuni is held in much reverence by the Vaiṣṇava community for having reproduced the forgotten sacred hymns of the Ālvārs. Nādamuniḡal, while casually listening to the recitation of a particular verse from among the hymns of Nammālvār by



Lakshmidēvi-Maṭapam in front of Śrī Gōvindarāja's Temple.

pilgrims to this holy centre, became very eager to know the entire work and that hearing from them that the full work was lost excepting that solitary verse, he immediately proceeded to Ālvār-Tirunagari, the birth-place of that saint, expecting to find some clue regarding the lost literary treasure. Here he met with a saintly personage, who informed him that by repeating a certain verse he is in the know of, one would be blessed with the power to repeat the full text. He at once learnt it at his feet and began reciting it in the presence of the saint enshrined in the temple there. This enabled him with the power of reciting the whole work before the deity in this place to the surprise of the whole world ! During the reign of Jātavarman Sundara-Pāṇḍya this temple was not in flourishing condition. It had no funds even for conducting proper worship. On the representation of the people this king ordered the produce of the areca-growing lands between the rivers Koḷḷidam and Veḷḷāru gifted away to meet the deficit in the amount required for conducting the worship of the God and repairs to the temple. Jātavarman Sundara Pāṇḍya established a *mutt* for feeding ascetics and Vaishnavas therein. The image of Ponnayūnda-Perumāḷ was set up in this temple by king Konārinmaykondā. An agreement was made by the trustees of Tiruvānantāsvarasvāmi and Nayanār Mannār temples and those of the temples situated between the Koḷḷidam and Veḷḷāru rivers that certain dues on lands in the village belonging to the temple at Chidambaram should be remitted and that the amount should be rateably enhanced at the remaining lands in the village.

* * * * *

Tiruvārur, in the district of Tanjore, is the important centre, where once stood a Chōḷa palace. The shrine is important for the worship of Sri Tyāgarājasvāmi. The big tank at the back of the temple with a beautiful island in the centre is a source of attraction to the pilgrims. The place is sacred for the worship of element—earth.

The shrine of Tyāgarāja seems to have been rebuilt in 1030 A.D., and the roof of it recovered with golden tiles. The other parts of this shrine as well as of other deities in this temple appear to have been covered by copper sheets. The jewel-chests of this temple, which were in the custody of one individual, were left in 1586 A.D., in the joint-charge of two, with the stipulation what should be done when any discrepancies arise in the jewel accounts if the seals were mishandled.

* * * * *

Dharapuram, in the district of Coimbatore, is also named *Parāṇṭakapuram* and *Rājārāṇapuram*. It was the quondam capital of the Kongu line of kings for sometime. It is commonly believed to be the *Virātāpuram* of the *Mahābhārata* period, wherein the scenes of the stirring incidents of the *Pāṇḍava*'s exile were laid and consequently certain other places in and around this town are connected with the memorable episodes from this great epic. *Dalavāyppattanam*, five miles to the south of *Dhārāpuram*, is said to be the place where the *Pāṇḍava* brothers met in solemn conclave to pitch upon *Virātāpuram* as best suited for their life in *incognito*; *Kadarrur*, *Kārattoḷuvu* and *Tiruppār* are connected with the cattle-lifting raids of *Duryōdhana*; *Kiranūr* is the tryst where *Bhima* met and fought his vengeful duel with *Kichaka*, and *Nañjupoygai* near *Aravakkuruchi*, the water-course from off which the brothers quaffed their poisoned drink. In consequence of these incidents the girls of the labouring classes in this part are named *Draupadi*.



(To be continued)

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EARLY DRAVIDIAN RACES

A. PADMANABHIAH, B.A.

(Continued from page 224)

The Vedic Ribhus, the children of Tvashtri (a smith) are serpent gods. Arbuda is a Ribhu and in fact Ribhu is itself applied to a smith. Vedic Sarparāgni¹ stands at the head of the human race as the wife of Kasyapa Prajapati. She is the same as Khadru, the Hathor² of the Egyptian, a word which means merely mother of Orus, evidently the serpent God Kumara or Subrahmanya. The serpent represents royalty in Egypt — the Egyptian Uracus, the Sanskrit *uraga*. The writer of the article on Serpent worship in Encyclopædia Britannica (13th Edition) says: "The serpent is often associated with metallurgy. To serpent deities is ascribed the working of metals, cutting of gems, and culture in general." The serpent Gods are associated with healing and they appear to me to be the Siddhas of our literature. According to Greek and Roman mythology—

(a) Cadmus and his brood were turned to serpents to cure human ills.

(b) Serpents were tended in the sanctuaries of Æsculapius³ the famous God of Healing. His staff had serpent coils.

(c) The rod of Moses had a serpent emblem and his brazen serpent cured the Israelites. The word Moses means a serpent. (NUMBERS XXI 6-9.)

1. See also article on Arya by Professor Maxmüller in Encyclopædia Britannica 9th Edition.

"Erichtheus or Erichonius, the oldest national hero of Athenians worshipped in the oldest shrine on the Acropolis, was represented as worshipping the Earth, while Homer says of him that the earth bore him. Hellen is the son of PYRRHA and PYRRHA the red was the oldest name of Thessaly. The German derive their race from Manhus, who was the son of TUISCO, the heavenly, who was the son of Earth."

The red colour indicates the God Angaraka or Kumara who is also the son of Earth. The Goddess worshipped by Erichonius is the Vedic Sarparāgni. Cf. also the Vedic Snake-God *Ariaka*.

2. She is same as *Suparni* the Snake Goddess mentioned by Patanjali in the Mahabhashya.

3. The Cock and the Serpent were sacred to him. See in Lempricé's Classical Dictionary the article on Æsculapius.

(d) Epidaurus at Sicyon was a serpent God.

(e) Snakes were kept in the temple of Bona Dea.

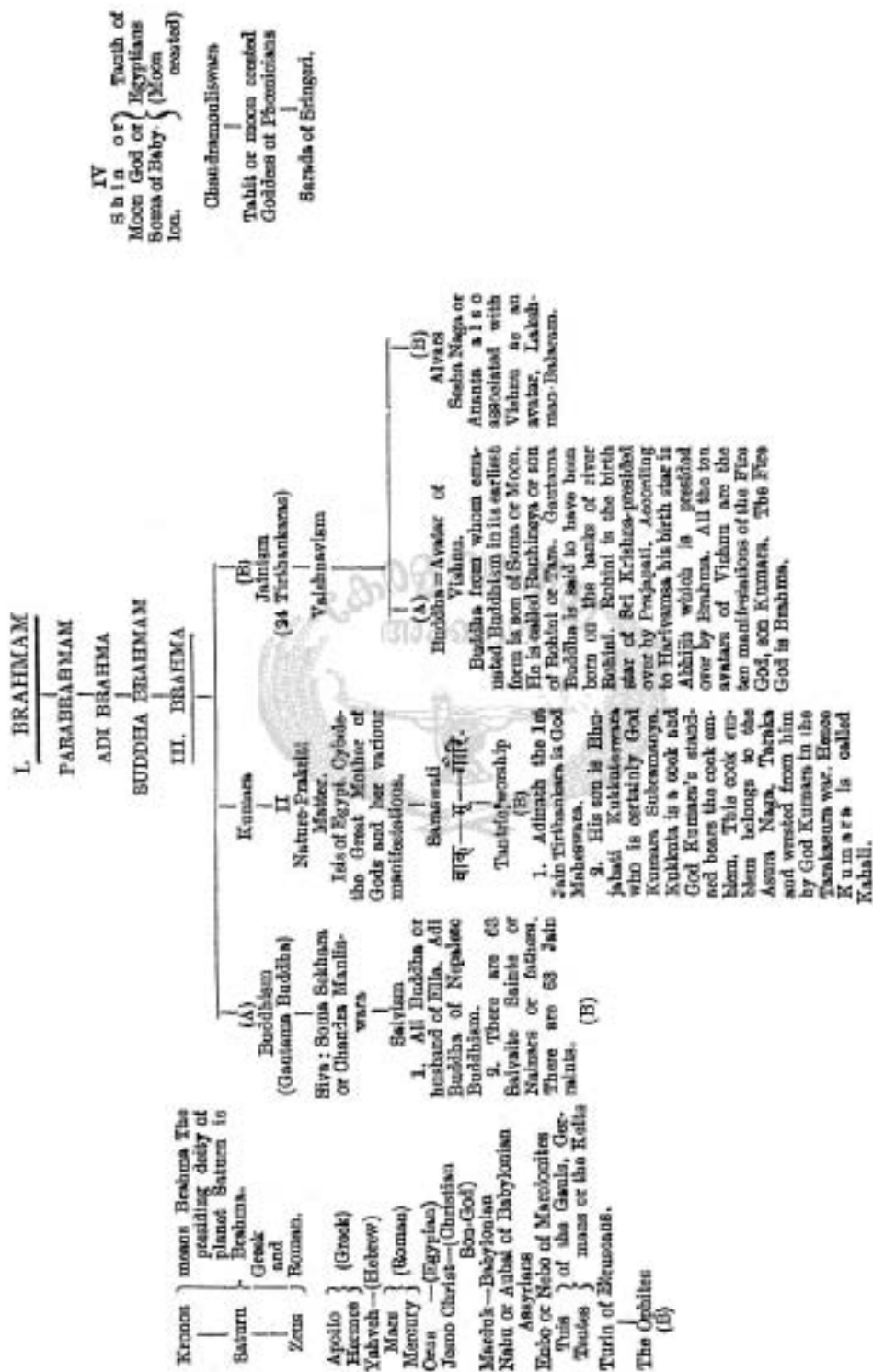
(f) God Kumāra or Subrahmanya is associated with Vasuki, the serpent at the famous shrine of Subrahmanya on the west coast of India.

These facts are sufficient warrant for us to infer the all importance of this mythical race, and they are closely related to the Panchalas.¹ They represent an ancient and forgotten culture in medicine, metallurgy, magic and every science associated with the secret knowledge of fire. That they are the same as the ancient Magi and Incas of Mexico is not doubtful. It is quite possible therefore that Nāgari or Devanagari alphabet is traceable to them.

Jainism and Buddhism are of Asura Naga origin. It is their knowledge of science that made them doubt the existence of a God as a ruler of the world when they themselves were able by their magic power to create things which they wanted. The association of the Naga or hooded cobra with the cult of all nations connected with the earliest religion and civilization of the world is a fascinating study and has more than a superficial meaning. Theosophically and theologically it means nothing more than the dualistic nature of the universe or the notion of opposites like day and night, light and darkness, truth and falsehood. For the proper appreciation of the historical unificatory aspect of the matter, the readers are requested to peruse closely, the diagrammatic statement on the opposite page. Religious struggle from the very beginning is indicated in the antagonism between pure spiritualism and materialism or Purusha and Prakriti, and in the conception of the Son-God, the puranic and epic writers blend the two notions. The Naga represents the earth or materialistic element and the earth itself is known as Sarparagni in the Vedic literature. The sky represents the spiritualistic notion, and the separation of the earth or materialistic element is the attempt of Buddhism and Christianity in the temptation accounts. Gautama Buddha, like Budha his predecessor, the son of Soma or Siva is set in opposition to Devadatta (Teutates,² Mars,

1. Erichonius, the fourth King of Athens sprang from the seed of Vulcan (Fire-God). The word itself means a descendant of fire (*cf.* Dravidian *eri* fire). The invention of chariots is attributed to him. In the Mahabharata it is Agni that presents a chariot to Arjuna, and also the bow Gandiva. Arjuna belongs to the Kuru Panchala tribe.

2. See Lemprière's Classical Dictionary p. 660. "Among the Gauls, the name of Mercury is Teutat or Teutates. The people offered human victims to this deity."



the cruel aspect of Mercury). *In South India, God Subrahmanya or Kumara*¹ *has both these aspects.* He is God of wisdom, spiritualism on one side and a warrior and evil striker on the other side. Whatever may be said by Buddhist writers like Rhys Davids, I am tempted to believe the theory of Professor Wilson when he says, regarding the origin of Gautama Buddha, that he is only an imaginary personage. Gautama Sakya's mother's name is Maya or Prakriti, and the name of the mother of his prototype Mercury or Hermes is Maia, indeed a term borrowed from the name of the great mother of Gods—Cybele who is called Ma. His father's name Suddhodana is a combination of Tauth and Odin, other names of Buddha in allied cults and countries and the word Suddodan (Tuttodin) has been coined as the root. It is same as Tuis-Odin. Even otherwise Suddodan means Suddha Brahma and not a man who eats pure food as guessed by some scholars. *Gautama Buddha is thus the Son-God or Brahma or Kumara.* That Brahma is Kumara or Skanda is the opinion of the author of Mahabharata who calls the birth of Kumara Brahmadarsana² or manifestation of Brahma (See Ch. 85 of Anusasana Parva.) Brahma is the first ancestor or God of the Bhrigus and the Asvins or Nasatyas are their Gods. It is the Asvins that rejuvenated Chyavana Bhargava, the eponymous ancestor of the Dekhanese races. The Phoenix or the double headed Phoenix, the Egyptian Benhu, and the Indian Bhanu (See Vana Parva Ch. 223) are their manifestations. An Iconic representation of these gods is to be found in the sculptures of Boghaz Kieu Hatti and the double headed Eagle of Eyuk. In other words this Brahma is also an

1. The double aspect of Kumara is apparent from a number of texts in our sacred literature. The following are some of the references.

(a) कुमारविवर्पावकी. Rāmāyana I. 26-

(b) स्कन्दविशाखी. Patanjali

(c) सनत्कुमार and कुमार. Chāndogya

2. See also in Mahabharata Vanaparva Ch. 131 where Skanda is called—
ब्रह्मपुत्र, ब्रह्महोः, ब्रह्मविन्द.

Anuśāsana-parva Ch. 85 Slokas 85 to 90.

स्कन्दत्वात् स्कन्दतां चापि &c., &c.

अपि चेदं पुरा राम धुते मे ब्रह्मदर्शने.

The Chapter relates to the birth of Kumara as an aspect of Brahma or Agni.

S. B. x. 11 identifies Agni and Prajapati.

Sw. U. iv. 2 says that Rudra is Hiranyagarbha.

Sw. U. iii. 4 says Rudra begot Hiranyagarbha in the beginning. Adbhuta is the name of the 'Fire' from which Kumara was born.

ancient God of the Hittites, a race allied to the Kurus and Nagas. Brahma's country is Brahmaloka, and Ajamida or the Goat Meda, the eponymous ancestor of the Panchalas is Brahma or Visvakarma Brahma. A God with a goat by his side is also depicted in the Boghaz Kieu sculptures. The God of these Panchala smiths is Panchamukha Brahma, and Brahma Achari is a term of high respect among them. In the racial history of the Agnikulas, the number five has a prominent place and it is this number which gave rise first to the Nirisvara Sankhya with its five tattvas and later on to the Seswara. The Pythagorean Pentacle and the Celtic Druid's foot are in point. King Drupada of the Mahabharata is a Panchala King and his daughter Yagnaseni (Sen is a term affixed to Naga names) or Draupadi is said to have prayed to God, for a husband five times in her previous birth by the writer of Mahabharata curiously, in the Panchendropakhyana. It is nothing more than the worship of the tribal God Brahma with his five fundamental aspects. The five cities of the plain in the Bible evidently of Canaanite origin said to have been destroyed by fire is a confederacy of these Phœnician smith cities formed according to the conception of this five headed Brahma. The Pandava brothers are five, the sons of Kartavirya, a worshipper of fire are five. Mahabharata shows that both were propitiators of the Fire-God and had their boons from him. Pandava Arjuna gave Khandava forest to the Fire-God as food and Kartaviryarjuna also made a similar gift.¹ Cadmus is helped by five heroes in building Thebes. The Philistine cities are five.

1. See Mahabharata Santiparva Ch. 48.

Ancient Assyria is the Salmali Dvīpa of the Puranas. It is the country of the Kuru Panchalas, or the 'five ables', or the smiths.

Ancient kingdom of Troad or Ilium Troy is of Panchala origin,

Anchises—the Latin hero is connected with Ilium. He is the son of the goddess Venus. The word means the lord of five or Panchamukha Brahma. Latins are his descendants and the Latins and Etruscans are descendants of these Panchalas.

According to the article on Anchises (See E. B. 9th Edn. Vol II p. 3). Anchises is "the son of Capys, and grandson of Asaracus, his mother being Themis, a daughter of Ilius, the founder of Ilium or Troy."

Iliad xx 231-239.

From the Assyrian character of the name Asarachus, and from the intercourse between the Phœnicians and the early inhabitants of Troad and from the connection of Venus the protecting goddess of the Phœnicians with Anchises, it had been inferred that the family of the latter had originally come from somewhere near the centre of Assyrian influence."

This country is the country of Elam after which probably Ilium is named.

IV

Brahma—Brahmaloka**THE ANCIENT HITTITES AND THEIR DRAVIDIAN CONNECTIONS.**

The Hittite is a member of an ancient race of Asia Minor and Northern Syria. The earliest Semitic religious record, the Bible, refers to them in Gen. XLIX. 29. The Hittite race combines in itself Turanian or Mongolian and Semitic elements. They founded a powerful monarchy as early as 1600 B. C., and were a threat to the Egyptians, Babylonians and Assyrians for centuries. They are also connected with the Amorites or the Amuru or Muru. Their Turanian connections imply their Naga or serpent origin—verily Scythian. They are Dravidian Kshatriyas¹ and from their Naga or Turanian origin we have to identify them with the Kurus of our sacred literature. The account of Derketo of Membij (a fish Goddess), is the same as that of Uparichara Vasu and the fish goddess. Adrika or Girika, and Uparichara is an early eponymous ancestor of the Kurus. He is a Chaidya or Khedya or Kheta and the Chedis are of Hittite origin. Bombay on the west coast of India is called after this Goddess (Mumba) the same as the Goddess of the city of Membji.

There are Hittite Naga traces in the history of the early races who flourished in India and it is proposed to show in this short enquiry that the history of Magadha and the Dekhan is of Dravidian-Hittite-Naga origin. The connecting link is Brahma, the ancestor of the Bhriḡus. Dekhan is the Dravidian country. Turanian and Dravidian are identical words meaning Brahma and the Dravidians are descendants of Brahma, and it is in this word Dravida and Brahma we have to see the beginnings of the philosophical notions about Purusha and Prakriti. The interpreter of this notion is the '*Bee symbolism*.' The 'Bee' is the Prakriti and Purusha is the Drone.

The Bee Symbolism.

The early Dravidian races are worshippers of Prakriti or Nature and the 'Bee' symbolism is a prominent feature in their cult. The Jewish Deborah is a bee goddess. Deborah in Hebrew means a Bee. The Diana of the Ephesians in the Phrygian country is worshipped under the symbolism of the 'Bee'. The Hittite Goddess of

1. Erichonius, the serpent King of Athens, is a Kshatriya. The word Kshatriya appears to be traceable to earth. E. B. 13th Edn. derives the word from 'EARTH' and says it is connected with the Greek $\chi\theta\gamma$.

Membij is also a 'Bee Goddess'. Another ancient Goddess of Aleppo is a 'Bee' Goddess'. The Goddess of Srīsailam in the Andhra Satavahana country is Bhramarambika or a Bee Goddess.¹

The Puranic Brahma the creator, is the Drone that merely fashions the material Universe periodically and his consort Saraswati is the 'Bee.' And in fact Saraswati itself means a 'Bee Goddess.'² The Vedic word Saras or Sarat means a 'Bee'. (See Rig Veda. I-112-21; also Taittiriya Samhita V-iii-12. Satha-patha Brahmana XIII-iii-1-4)

It is the same idea that is mentioned in the Svetasvatara Upanishad in the illustration of the He-goat and the She-goat with its three coloured children. "The one She-goat red, white and black produceth many like formed unto her. The one He-goat enjoyed her. The other leaveth her whom he had enjoyed." *Svetasvatara Upanishad-iv-5*.

Sarasvati is a sacred river of the Dravidian Bhrigus and according to Puranic account, the northern Veda or Fire altar of Brahma is situate on its banks. The consort of the Jewish Abraham (*Brahma*)³ is Sara (Sarasvati) and his friendship to the Hittite and the Amorite is apparent to readers of the Book of Genesis. The Jewish Yahveh is Mars or God Kumara and the Jews are a branch of the ancient Panchalas.

These facts it is necessary to premise to understand what is meant by Brahmaloaka of our sacred literature and its connection with the Dekhan.

Professor Sayce in his 'Hittites, the story of a forgotten empire' says "Light has been cast on the history of Western Asia and

1. Sankara in his शिवानन्दहरी says.

सत्पक्षः हृमनोषन्तु स पुनः साक्षान्मदीये मनो ।

राजीवे भ्रमराधिपो विहरता श्रीशैलवासी विभुः ॥

2. The Vedic word Saragha.—सादाख्यचन्द्रकला is like the Bee giver of honey. In other words the goddess is अमृतस्यन्दिनी. The Moon itself is सरा.

The Sruti is इयं वा सः सरा.

2. वा एताः पूषपक्षापरपक्षयो राजवः.

3. तामयुक्तः.

3. Saturday (in the day presided over by Brahma or Saturn) is the Sabbath day for the Jew. Tuesday on the day of the War God Mars is the Sabbath day of the ancient Assyrian. Hebrew Sabbath is probably traceable to an ancient worship of that planet. *Amos* V. 26 refers to worship of Chiurun which is taken to represent KAWAN or SATURN.

therewith upon the sacred record of the Old Testament, and a people has advanced to the forefront of modern knowledge who exercised a deep influence upon the fortunes of Israel though hitherto they had been to us merely a name." (Page 204.)

Much the same thing has to be said of the ancient Dravidian Bhrigus and of their sacred literature, the Puranas. Their history is to be unearthed from stray references in the epics and the Puranas, whose original makers they are.

The Hittites and the Bhrigus are identical, probably brothers in blood following different avocations. The Hittites are the Kshatriyas with whom the ancient Bhrigu priests fought. The characteristic Hittite weapon was the double headed battle axe passed later on to his European descendant, the Frank under the name of Francisca. It is the weapon of the Bhrigu. All received the weapon from Visvakarma or Brahma who in Vedic literature is represented as holding the axe¹ in his hand. See *Rig Veda VIII* 29-3.

The Hittites disappeared from history leaving their heritage to the Cappadocian Phrygians, who passed the same on to the Lydians. Dekhan presents in a remarkable degree the Hittite traces deducible from the history of Phrygia and Lydia.

1. The axe is also the symbol of God Kumara or Brahma. It is this God that is depicted in the Boghaz Keiu sculptures with the axe in his hand. Sardon of Cilicia is worshipped under the symbolism of the axe. The Labryn of the Minoan areas symbolise the same God.

(To be continued)

NRITTAPARA

A TYPE OF DRAMA

M. RAMAKRISHNA KAVI, M.A.

In the prologue to the Bhagavadajjuka¹, a drama of the prahasana kind, ten types of plays are mentioned as modifications of the nataka and prakarana species.² The list begins with the name

1. Bhagavadajjuka is a drama where *bhagavān* and *ajjukā* play the rôle. Bhagavān in this play is a *parivrāt* or a *yogin*. Ajjukā is a dramatic term used to a hataera or a courtesan. The name may suggest that a questionable union was attempted between a *sannyāsin* and a dancer. But the real story falsifies such import of the name. A pupil to study practical philosophy but marked with the traits of all worldly career sought spiritual tuition under a *parivrāt*, the hero of the play. The *sannyāsin* explains the psychical transmigration of soul by entering into the dead body of a courtesan. The authorship of the drama is attributed by one commentator to Baudhāyana, by another to Bharata himself and the third is silent on the point. Baudhāyana seems to have written a Ramayana to excel the work of Valmiki. Whether he is the same as the author of the *śrīti* on Pārvottara-Mīmāṃsā cannot be determined. One thing is known to us beyond doubt that the author of the *śrīti* on the sutras of Jaimini and Vyasa is same as Upavarsha, but the poet Baudhāyana might be a different one. That a poet Baudhāyana existed is beyond doubt for he as such is praised by Sukumāra in his Raghuviracharita, a play of the twelfth century (चैत्रोपायनवाचस्पत्यनलिकाकर्णवर्तनीकृताः). But a fragmentary inscription of Mahendravikrama at Mamandūr near Conjeevaram mentions Mattavilāsa and—*govadaajjuka* and many more dramas together. In the prologue to Mattavilāsa the authorship is attributed to Mahendra the ruler of Conjeevaram (610 A.D.) It may be inferred that in the worn out slab the letter *ś*—must have disappeared before—*govadaajjuka* and the work may be included among the numerous plays mentioned therein. Another drama mentioned in it is probably Urvaśimadana, which is not now available.

The text of the drama alone was first published in the Journal of Bihar and Orissa Research Society and then with the commentary of Narāyaṇa Mr. Anjan Achan of Sendamangalam, Malabar, issued another edition. The other two commentaries are not available in print.

2. विदूषकः—कदमं अयेण पाठअं पाडीअदि (कतममार्येण नाटकं नाख्येते).

सूत्र—अथैव ने विन्ता । अथ तु नाटकप्रकरणोद्गवाह पारेहामृगद्विमतमवकारयावोगभाषतङ्काप-
कवीपुस्तिकाङ्गप्रहसनादिषु दशजातिषु नाट्यरस्तेषु हास्यमेव प्रधानमिति पश्यामि ।

विदू—अहं हास्यो वि प्रहसणं न आणे (अहं हास्योऽपि प्रहसनं न जाने) ।

of *pāra*. There are three commentaries¹ to the *prahasana* and none of the commentators have attempted any enlightening on the word. Certainly it means one of the *rāpakas* (plays); but none of the well-known writers on dramaturgy have used the word. Then what is *pāra*? What are its individualising traits? We shall grope in the dark recesses of certain works on poetics and see if they can guide us to right interpretation.

In the way of introduction a word about the various types of drama will not be altogether irrelevant. Bharata has given us ten types of plays which all writers on dramaturgy have quietly followed. Dhananjaya even named his work *Daśarāpaka* while its commentator as if to ridicule the idea of such limitation called himself *Bahurāpamiśra*, probably a pseudonym. The ten kinds are *Nāṭaka*, *Prakarāṇa*, *ḍima*, *prahasana*, *samavakāra*, *vyāyoga*, *ihāṃṣiga*, *vidhi*, *utsrīṣṭikāṅka* and *bhāṇa*. In the passage referred to ten types are named excluding *nāṭaka* and *prakarāṇa*; but *pāra* and *sallāpaka* are the two extra over the enumeration of Bharata.

Kohala names twenty² while Śārādātānaya in his *Bhāvaprakāśa* gives the usual ten and another twenty of a different species which

1. Of the three commentaries one written by Narayana is published. Here the commentator ascribes the drama to Baudhnyana. This Narayana is probably identical with the commentator of *Uttararama-charita* which is inferred from the closing verse of his in the commentary.

बौधायनकविरचिते विस्त्यति भगवदन्धकामिहिते ।
अभिनेयैः प्रतिगमारे विद्यमानेषु नाकरोमि गूढांशान् ॥
यथासौ भवतु तिसृक्किन्नलधेरर्धव्यादेव न-
प्रक्षोभोत्थितमतीतिमञ्जनकरी न्यास्यातरी निर्मेमे ।
तेनैवं विषयेति वृत्तगहने बौधायीये पुनः
नाट्ये शर्मितशास्त्रवृत्तितवचोगम्भीरयुग्मे कृता ।

Rama, the pupil of Achyuta is another who wrote an elaborate and very good commentary on the same. This is not yet published. The other commentary is anonymous but of a meagre type based on the interpretations of Narayana.

2. Kohala classifies plays into *mārga* and *deśī* based on the principle whether song and dance predominate in each of them. Among *mārga* kinds the names of the well-known ten with *nāṭikā*, *prakarāṇikā*, *bhāṇikā*, *hāsikā*, *viyoginī*, *dimikā*, *kalotsāhavaṭī*, *chitrā*, *jugupsitā*, *chitraṅga* are cited. None of these twenty allow song or dance in them. Under *deśī* plays he gives again *dombikā*, *bhāṇaka*, *prasthāna*, *śhidgaka*, *bhāṇika*, *preraṇa*, *ramakriḍa*, *rāga-kāvya*, *hallisa*, *rāsaka*. Among these the last six are fascinating only as rapturous dances of delicate or wild type (*sukumāra* or *uddhata*).

भार्गो देशीति नाट्यस्य भेदद्वयमुदाहृतम् । अङ्गणां यत्पस्तपत्वा मार्गितं शिवयोः पुरा ॥
भार्गनाट्यं ततः प्रादुस्तच्च विंशतिर्बोध्यते । नाटकं च प्रकरणं भागः प्रहसनं द्विजः ॥

involve song and dance. Viśvanātha gives only twenty-eight and Vema twenty. In Agnipurāṇa twenty-seven are named. Sallāpaka¹ is one among the extra types; but *pāra* is nowhere mentioned. Thus there are thirty rupakas of which the ten and twenty form separate species. The former class is termed *rasāiraya* and the latter *bhāvākraya*.² Among those of *rasāiraya* what are the

व्यायोगः समकरो वीर्यहोहामृगा अपि । रूपकाणि दशैतानि सङ्ख्येण विभाषिरे ॥
नाटिका प्रकरिका भाणिका हासिका तथा । वियोगिनी च त्रिमिका कलोत्साहवती पुनः ॥
चित्रा जुगुप्सिता चैव चित्रतालेति दुर्गया । एवमुक्तं मार्गनाम्नं विद्वान्मां महता पुरा ॥
अथ देशानुत्तकाव्यभेदाः षोडशिकादयः । कम्पन्ते षोडशिका भागः प्रस्तानं विद्वकोऽपि च ॥
भाणिका घेरणं चाथ रामक्रीडे तथैव च । रागकाव्यं च हज्जीसः रासकं चेत्समी दश ॥

Among these Nāṭikā etc., are corresponding derivatives of Nataka etc., but must be of a milder type allowing greater number of feminine characters. In the accompanying chart they are classified along with their primary types.

1. Sallāpaka is not one among Bharata's ten plays, though it is included in the list given in Bhagavadajjaka. It is not in the language of Bharata's admirers a *rasāiraya* play; for, the second act of sallāpaka must display ecstatic feelings in dance regulated by *kāla* or time. Sallāpaka admits a theme found in the Puranas or framed by the poet or mixed of the both. The hero is a calm-minded rich man or a *pāṇhāṇḍa* of passionate and excitable nature. The hero has an unrelenting opponent who invades his peace and dupes him by surprises. Divine accidents, invasion, fight, captivity, escape, and success are the moving incidents of the theme. In the first act the hero runs away while in the third though surrounded he escapes. In the second the dance of *uddhata* type relieves the excess of craft but recalls the descriptions of the boorish African dances. Thus Sallāpaka as far as its individual characteristics are known may not deserve a place among the chosen ten.

2. *Rasāiraya* is also called *vākyārthābhīnaya*, for the *rasa* is considered as *vākyārtha* in a kāvya. *Bhāvākraya* is called *padārthābhīnaya*. This difference among plays is explained in that the former class is based on the excellence of the *kathārāsa*; while the latter class creates pleasure by song and dance chiefly. Sāradātānaya says :—

रसात्मका दशैतेषु विशद्भावात्मका मताः ॥ (VIII. 6.)
दशरूपेण मिश्रतां रूपकानामितः कमाद् ।
भवान्तरभिदाः काचित्पदार्थमिनयात्मिकाः ॥
ता नृत्तभेदाः प्रायेण संख्यया विंशतिर्मताः ।
षोडशी श्रौतदितं भाणो भाणी प्रस्तानरासकाः ॥
काव्यं च सप्त नृत्तस्य भेदाः स्युस्तेपि भागवद् (IX. 45.)
रसाशयत्वमनुक्तं रसादेराशयत्वतः ॥
तदेवं दशधा मिश्रं वाक्यार्थमिनयात्मकम् ।
यद्यत्राशयं तत्तद्वाक्यार्थमिनयात्मकम् ।
यद्यत्रावाश्रयं तत्तत्पदार्थमिनयात्मकम् ॥ (VII. 4, 12.)

Bhoja enumerates 24 kinds of plays in which the usual 10 *rūpakas* and

characteristics that differentiate one from the other? whether the theme is taken from the old accepted mythology or composed by the poet from the incidents of every-day world—constitutes the chief item. Abhinavagupta in explaining the differences point out that *vrittis* formulate their differentiation; which are as everybody knows four viz., *kaiśikī*, *bhāratī*, *ārabhaṭī* and *sāttvatī*. Though every writer on poetics dwelt upon these four terms a passing notice may be useful to a general reader. *Kaiśikī* is the mode of conducting thought and expression in a delicate and graceful form accompanied by natural and delightful action on the stage. The emotion and sentiment should be exhibited in a mild and elegant form in lovely poses. It is best displayed when female characters exhibit tender emotions. Kohala opines that even emotions of sorrow can be shown by *Kaiśikī*.¹ *Bhāratī* represents discussion and argument. *Ārabhaṭī* is the mode adopted in the conduct of a drama accompanied by heated arguments, bullying words, exclamatory abuses and ridicule. It is chiefly used in *raudra rasa* and some times in excited *vīra rasa*. *Sāttvatī* is the mode in which a hero exhibits himself in wonder, heroism or dejection, with perfect control over his emotions.

According to Abhinavagupta and his teacher Bhaṭṭa Tauta, these four *vrittis* form the basis of differentiation of various types of

Nūṭikā and *Saṭṭaka* are classed by him under *mūkyārthābhīnaya* and 12 more as *padārthābhīnaya*. They are श्रागदितं, दुर्लङ्घनं, प्रस्थानं, कान्यं, भाषकम्, भाषिका, गोष्ठी, हृष्टीतिः, नर्तनकं प्रक्षयकं, रासकं, नाट्यरासकम्.

Even among those that are called *uparūpakas* there is a distinction called *mūrga* and *deśī* while *mūrga* admits only the song and fulness of *rasābhīnaya* the *deśī* is based upon song and dance of ecstatic types as practised in different countries in India. The plays which are merely dances infrequently interspersed with song are seven *ḍombā*, *śrīgaditā*, *bhāṇa*, *bhānī*, *prasthāna*, *rāsaka* and *kāvya*. But even among older writers *uparūpakas* are classed as *mūrga* and *deśī*; Dattila names 16 of the latter kind as *saṭṭaka*, *toṭaka*, *gosṭhī*, *brindaka*, *śīlpaka*, *prekshaṇa*, *sulāpaka*, *hallāsa*, *rāsakā*, *ullopya*, *śrīgaditā*, *nāṭyarāsaka*, *durmali*, *prasthāna*, *kāvya*, and *lāsika*. Thus it will be seen that all those which are exhibited before audience are classed as plays only figuratively; Saradalanaya gives support to this view.

तेषां रूपकसंज्ञापि प्रायो दृश्यतया क्वचित् ।

1. “शृङ्गारहासकरुणेश्चैव केशिकी सात्”

Bharata assigns to *Kaiśikī* only *śrīngāra* and *hāsyā* and not *karuṇā*. The author like Vidyānātha followed Kohala while the majority of standard writers on poetics supported only Bharata.

Sarveśvara (1080 A.D.), a great authority on dramaturgy has assigned *bhāratī* a mode of perfect delivery or *pāṭya* as common to all *rasas* and *kaiśikī* to *śrīngāra*; *sāttvatī* to *vīra* and *ārabhaṭī* to *raudra* and *bhīṣaka* as follows:—

dramas.¹ But (1) the extent in the number of acts (*ankas*), (2) the source of plot, (3) the conduct and deportment of the hero and the heroine, (4) predominance of main *rasa* and the admissibility of any subsidiary ones and (5) what is to be avoided, also determine the type of drama. To make lucid what is said above the adjoining charts will show how each type of drama is constituted and differentiated from one another.

शृङ्गारे कैशिकी वीरे सात्वतारमटी पुनः । रते रौद्रे सर्वांमस्ती वृत्तिः सर्वेषु भारती ॥

The same view is supported by Vishnudharmottara which adds *śūṅgya* to *śāntī* the rest being the same.

तथा वीररसप्राया विज्ञेया सात्वती नृप । तथा रौद्रप्रचारा च मन्वत्सारमटी सदा ॥

शृङ्गारहास्यबहुला तथा भवति कैशिकी । ... हास्यप्रधाना तु भारती etc., ॥

Rāmachandra in his *Nāṭyadarpaṇa* simply amplifies with details the views expressed in Vishnudharmottara.

कैशिकीहास्यशृङ्गारनाट्यकर्मभिदाभिवाः । आरमन्त्यद्वतद्वन्द्वलयादीसरसान्विता ॥

सात्वतीसत्त्ववागङ्गाभिनेयं कर्ममानसम् । सार्त्तवाचर्षयुर्द्वैतौद्रवीररसमाद्भुतम् ॥

सर्वरूपकनामिन्यामुल्लसप्रोचनोत्थिता । प्रायः संस्कृतनिःशेषरसाब्जा वाचि भारती ॥

In the distribution of *vr̥ttis* among *rasas* Bharata's work gives various readings according to different recensions. But Abhinavagupta's reading is based on the psychological analysis of *rasa* which runs as follows :—

हास्यशृङ्गारबहुला कैशिकी परिकीर्तिता । सात्वती चैव विज्ञेया वीररौद्रतत्त्वमान्विता ॥

रौद्रे भयानके चैव विज्ञेयारमटी बुधैः । वीररसे कुरुते चैव भारती संप्रकीर्तिता ॥

Other readings are according to one set of manuscripts :—

हास्यशृङ्गारकरुणैः वृत्तिः स्वात्कैशिकी द्विजाः । सात्वती चैव विज्ञेया वीररौद्राद्भुताश्रया ॥

भयानके सर्वांमस्ते रौद्रे चारमटी भवेत् । भारती चापि विज्ञेया वीरहास्यद्भुताश्रया ॥

and according to another set of readings :—

शृङ्गारे चैव हास्ये च वृत्तिः स्वात्कैशिकी द्विजाः । सात्वती चापि विज्ञेया वीररौद्राद्भुताश्रया ॥

भयानके च वीररसे रौद्रे चारमटी भवेत् । भारती चापि विज्ञेया कुरुतेऽद्भुतावीरयोः ॥

1. यद्यपि सर्वेषामभिनेयानभिनेयानां कान्यानां वृत्त्यन्वेष्टा मातर इव, तान्यो हि वाच्यरूपत्वेन कविहृदये स्वरहितान्यः काव्यमुत्पद्यते । तथापि श्रयोगवैयर्थ्यत्वमभिसन्धाच्च वृत्तिभ्यो विनिरस्तमभिनेयकाव्यं प्रत्यक्षमात्रनायोऽप्यवृत्तिचतुष्टयमभिधायकत्वं दत्तरूपसामान्यलक्षणम् । अभिनवभारती—Ch. XVIII.

Type of the play.	Theme.	Kohala's Upanipaka.	Hero and his nature.	Extent in acts.	Unity (Sandhis).	Vṛtti.	Rasa.	Specialties.
1. नाटक	Well-known and Puranic.	नाटिका	Heroic and noble or विराट	5 to 10	5 Unities of 64 angas.	Four.	All rasas मङ्गल and चर pre-dominant.	High and noble type.
2. प्रकरण	Created by the poet (उत्पाद)	प्रकरणिका	Excluding divine beings, Brahmins, Kshatriyas and Vaisya.	Do.	Do.	Do.	Do	Civilised and worldly.
3. समवकार	Known (ख्यात)	विज्ञा	Dēvī and Rākshasas Uddāta heroes (twelve).	3 in 3 nights total 13 3/4 hours.	All the four except विमर्श.	All the four except kaisiki.	Vīra and śringāra subsidiary.	Fight, deceit invasion. Vīhy-angas may be used.
4. ईहासुग	Do.	विलसता	Divine being for a Divine heroine.	4	3 Unities.	Ārabhaṭi.	Light Śringāra.	Forcible abduction, fight etc.
5. विम	Do.	विमिका	Well-known heroic (16 heroes).	4	4 except विमर्श.	Sātvati and Ārabhaṭi.	Raudra (Śringāra not allowed)	Māya, Indrajāla. Devās, piśāchas etc. Excitement and fear.
6. स्यासोपा	Do.	उपुविज्ञा	Known. Uddhata Feminine characters are very few.	1	3 Unities. no गर्भ and अवमर्श.	Ārabhaṭi.	Vīra and hāsyā.	Flight, beating, bullying etc.
7. उत्पट्टिकाङ्क	Well-known or created by the poet.	विपोगिनी	No divine beings	1	First and the last unities.	Bhāraṭi.	Karupā.	Grief of women cries, dejection etc.
8. ग्रहसन	Created.	हासिका	Sannyasin, sage, Brahmin, Vaiśiṣṭya, vīra etc.	1	Do.	Do.	Hāsyā.	Worldly life not very vulgar.
9. सान्न	Do.	भालिका	Single character vīra or dhūrtā.	1	Do.	Do.	Śringāra and Vīra (only to be suggested.)	Lāsyāngas allowed. Conversion by question and repulsion.
10. वीथी	Do.	कळोत्साहवती	One or two characters vīra or dhūrtā.	Do.	Do.	Kaishī.	Touch of Śringāra.	Angas specially thirteen.

II. Uparupakas.

Pāṭhya (delivery) with light song. 1. गौरी—Vulgar type.

2. श्रीगदित—Serious.

3. शिल्पक—Do.

4. डोम्बी—Delicate, slightly humorous.

5. उल्लोपक—Civilised type, allows humour and gaiety. Hero clever and witty.

Mere dance

1. सहापक—

Dance and Song mixed.

1. भाणक—Exciting and passionate.

2. भाणिक—Delicate (सुकुमार)

3. भाणी—Do.

4. प्रस्थान—Low and vulgar characters.

5. काव्य—Hataera with a suppliant hero.

6. मेलाणिक—Mixture of high and low characters.

7. रासक—Dance in couples in 64 rounds.

8. हलीसक—Do. lighter type in different poses.

After a short introduction to the nature of dramatic types we shall search for the use of the word *pāra*.

(1) In the prologue to Bhagavadajjuka :—

विदुः—कदमं दा अस्येण पादमं पादीवदि.

सुत—अत्रैव मे चिन्ता । अथ तु नाटकप्रकरणेन्द्रवास्तु परेहास्यगडिमसमवकारव्याधो-
गभाणसहापवीधुत्पट्टिकाङ्गमहसनादितु दशजातितु नाट्यरसेषु हास्यमेव प्रधानमिति पश्यामि.

(2) In Bhāvaprakāśa Chapter VII.

नाटकं नृत्तपाराख्यं तत्समग्रमिति स्मृतम् ।

(3) Bahurūpamītra in his commentary on Daśarūpaka borrows the idea from Bhāvaprakāśa.

“समग्रं यथा नृत्तपारादि.”

(4) Abhinavagupta's commentary on Nāṭyaśāstra Ch. XXII while defining the term *nāṭyāyita* ?

(a) स्वप्ने स्वप्नान्तरं तत्ताप्यन्यत् स्वस्थान्तरमित्यादिन्यायेन वा भवत्वेकस्वमायितवृत्त्या वा सर्वथा तत्ताप्यायितम् । तत्ताप्य बहुतरव्यापिनो बहुगर्भस्वमायिततुल्यस्य नाट्यायितस्योदाहरणं

महाकविमुदन्मुनिबन्धो वासवदत्तानाट्यपाराख्यः (पाराख्यः is a clerical error.) समस्त-
एव मध्येनः । तत्र हि विन्दुसारः श्रयोऽप्यवस्तुक उदयनपरिते सामाजिकीकृतः, अस्मावप्युदयनो
वातवत्तात्प्रेक्षिते ।

एष चार्थः—स्वस्मिन् सूक्ष्मरूपके दृष्टे सुज्ञानो भवति । अति धैर्यभयात् न प्रवर्धितः,
एकस्तु श्रवणं उदाह्रियते । तत्र ध्रुवने सन्नातिकर्तृकते सूक्ष्मप्रयोगः “ तव सुचरितैरेष
जयति ” इति । तत्र उदयनः—“ कुतो मम सुचरितानि ” इति स्वाशं विलपति—

एषाम्ब किं कटकपिङ्गलपालकैलै भैकोऽहमप्युदयनः सुतकारुण्यः ।

यौगन्धरायण ममानय राजपुत्रीं हा हर्षरक्षित गतस्त्वमपमभावः ॥ XXII. 45.

(b) नाट्याधितं च वासवदत्तानाट्यपारे (धारे ?) प्रतिपदं दृश्यते XXII. 47.

(c) संधिग्रहणं वा सन्निवन्धनबन्धनमिति । यथा वासवदत्तानाट्यपारे (धारे ?) वत्सराजस्य
सन्धिः । XVIII. 21. sl.

(5) In the same work and in a different chapter Abhinava speaks of Vāsavadattā-nṛtta-pāra only as a synonym. In the fourth and fifth quotations *nṛttapāra* and *nāṭyapāra* are mentioned to show that in *nāṭyāyita* characters on the stage in one drama are represented to sit as audience in some other sub-drama exhibited in the development of the main theme as in the *Bālarāmāyaṇa* of Rājasekhara. In *Nāṭyapāra* of Subandhu the main character, the hero Udayana, is made to witness the dramatic performance of his own story played by Bindusāra. When the latter extols the glorious deeds of Udayana the hero suddenly forgets his being the audience of the drama exclaims his own miserable state of separation from Vāsavadattā before her mother. Vāsavadattā Nāṭyapāra is said to have been composed by Subandhu. The fourth and fifth references by Abhinava come closely to each other in illustrating Nāṭyāyita and hence it may be assumed that *nṛttapāra* and *nāṭyapāra* refer to the same type.

With regard to the first reference only the word *pāra* occurs ; it is already said that none of the three commentators on Bhagavadajjuka attempted to explain the term. Our sole guide is Śāradātanaya whose reference to *nṛttapāra* is given in (2) above which was simply borrowed in (3). He mentions it as an example to the fifth kind of drama called *samagra* as classified by Subandhu. The whole quotation of Subandhu's sub-divisions of *nāṭaka* will be instructive to a reader of dramaturgy.

सुबन्धुर्नाटकस्यास्य लक्षणं प्राह पञ्चधा ।

पूर्णं च व प्रक्षान्तं च भास्वरं ललितं तथा ॥

समग्रमिति विज्ञेयं नाटके पञ्च जातयः ।

पूर्णस्य नाटकस्यास्य मुलाद्याः पञ्च सन्धयः ॥

उदाहरणमेतस्य कृत्यारावणमुच्यते ।
 प्रशान्तरसभूयिष्ठं प्रशान्तं नाम नाटकम् ॥
 न्यासो न्याससमुद्भेदो बीजोक्तिर्वीजदर्शनम् ।
 ततोऽनुद्दिष्टसंहारः प्रशान्ते पञ्च सन्धयः ॥
 सात्वतीवृत्तिरत्र स्यादिति द्रौहिणिरब्रवीत् ।
 स्वप्नवासवदत्ताख्यमुदाहरणमत्र तु ॥
 आच्छिद्य भूपाद्वज्रनादेवी मागधिकाकरे ।
 न्यस्ता यतस्ततो न्यासो मुक्तसन्धिरयं भवेत् ॥
 न्यासस्य च प्रतिमुखं समुद्भेद उदाहृतः ।
 पद्मावत्या मुखं वीक्ष्य विशेषकविभूषितम् ॥
 जीवन्त्यवन्तिकेत्येतज्ज्ञातं भूमिभुजा यथा ।
 उत्कण्ठितेन सोद्वेगं बीजोक्तिर्नामकीर्तनम् ॥
 एहि वासवदत्ते त्वं कयासीत्यादि दृश्यते ।
 सहावस्थित्यारेकं प्राप्यान्यस्य गवेषणम् ॥
 दर्शनस्पर्शनालपिरेतत्स्याद्वीजदर्शनम् ।
 चिरः प्रसुप्तः कामो मे वीणया प्रतियोधितः ॥
 तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ।
 किं ते भूयः प्रियं कुर्यामिति वास्यन्न नोच्यते ॥
 तमनुद्दिष्टसंहारमित्याहुर्भरतादयः ।
 मालानायकसिद्धद्वयभ्रान्तिस्तस्याः परिक्षयः ॥
 मात्रावशिष्टसंहारो भास्वरे पञ्च सन्धयः ।
 एतस्मिन्नायके लुप्यते तत्सामान्यः प्रतापवान् ॥
 यदि स्यात्प्रतिपक्षे च सा मालेति प्रकीर्तिता ।
 यथा हि चन्द्रमुप्तस्य नन्दनः प्रतिपूरुषः ॥
 नायकं छलयित्वेष्टसिद्धिर्या परिपन्थिनः ।
 एष नायकसिद्धिः स्वान्तारीचेत्तेव रावणः ॥
 दुर्गस्याजौ विमर्दादिदर्शनाद् ललानिरिष्यते ।
 कपिभिर्बाधिमुत्तीर्य लङ्कावेष्टनमेव तत् ॥
 परिक्षयोऽत्र मोह्यादिर्नायकस्य रिपोर्वलात् ।
 सनागपाशवन्धादि रामलक्ष्मणयोरिव ॥

मातावशिष्टसंहारः सन्धिरेकस्तु नाटके ।
 शत्रुबन्दीकृतस्त्रीणां तस्य शत्रोर्विधादय ॥
 यत्परीक्षा स्थितिर्मात्रावशिष्टमिति कथ्यते ।
 यथा सीतापरिक्षेपो रावणानन्तरे कृतः ॥
 भारतीवृत्तिभूयिष्ठं वीराद्भुतरसाश्रयम् ।
 भास्वरं नाटकं बालरामायणमिदं यथा ॥
 ललितं कैशिकीवृत्तिं शृङ्गारैकरसाश्रयम् ।
 ऊर्वशीविप्रलम्भोऽत्र तदुदाहरणं यथा ॥
 विलासो विप्रलम्भश्च विप्रयोगो विशोधनम् ।
 उद्दिष्टार्थोपसंहारो ललिते पञ्च सन्धयः ॥
 विलासो नायकादीनां यथर्तुरतितेवनम् ।
 यथा श्रीवत्सराजस्य वसन्तोत्सवदर्शनम् ॥
 ईर्ष्या छन्दसो यूनोर्विप्रलम्भः पृथक्स्थितिः ।
 यथा श्रीवत्सराजस्य देव्या वासवदत्तया ॥
 विप्रलम्भस्तु मासादिवत्सरान्तमसङ्गतिः ।
 यथा शर्मिष्ठा देव्या ययातेर्वार्षावर्षणेः ॥
 परिवादभयाद्दोषशोधनं स्याद्विशोधनम् ।
 यथा रामेण वैदेह्या लङ्कावासविशोधनम् ॥
 यथा हि विक्रमोर्वश्यामुद्दिष्टार्थोपसंहतिः ।
 ऊर्वशीयं चिराद्देहे सहधर्मचरी तव ॥
 भवलितीन्द्रसन्देशः तं पुरुरवसं प्रति ।
 सर्ववृत्तिविनिष्पन्नं सर्वलक्षणसंयुतम् ॥
 समग्रं तत्प्रतिनिधिं महानाटकमुच्यते ।
 उपक्षेपः परिकर उपन्यासो विलोभनम् ॥
 एतान्वङ्गानि कार्याणि सर्वनाटकजातिषु ।
 युक्तिः प्राप्तिः समाधानं विधानं परिभावनम् ॥
 एतान्यवश्यकार्याणि प्रशान्ते नाटके बुधैः ।
 आज्ञापवादसंफेटाः प्रसङ्गो विद्रवस्तथा ॥
 सङ्गृह्येति चाङ्गानि सम्यग्योज्य नि भास्वरे ।
 विरोधं प्रणयं चैव पर्युपासनमेव च ॥
 पुष्पं वज्रं च बन्ध्यादवश्यं ललिते सुधीः ।

सर्वेषां यत्र रूपाणि दृश्यन्ते विविधानि च ॥
नाटकं नृत्तपाराख्यं तत्समग्रमिति स्मृतम् ।

Subandhu according to Śāradātanaya divides nātaka into five kinds (1) Pūrṇa (2) Prasānta (3) Bhāṣvara (4) Lalita and (5) Samagra. The following will explain their characteristics.

PURNA type consists of five *sandhis* and their *angas*, i.e., the five unities. The word *pūrṇa* refers only to *unities*. Any of the four *vrittis* may conduct the story probably *kaṭikā* and *bharatī* are preferred which means that *śringāra* and *vīra* may be the main *rasās*. Kṛtyārāvaṇa is cited as an example by Śāradātanaya for this kind of drama. This drama is not now available. It was probably written by Bhaṭṭanārāyaṇa in seven acts. The first act opens with Śarpaṇakhā's proposal of love to Lakshmaṇa and the seventh act describes the death of Rāvaṇa and the fire ordeal of Sita. The style of the work as may be seen from the verses quoted is remarkably vigorous. The drama is devoid of *śringāra*.

PRASANTA is a type of nātaka where *sāttvati vritti* alone prevails i.e., the hero controls his passions with great *sattva*. This kind exhibits the nobility of the hero and the power to endure intense suffering. The example given for this type is Svapnavāsavadatta where Udayana bears with the unhappy death of Vāsavadattā to marry Padmāvatī. The drama was composed by Bhāsa. The *prasānta* type should contain the first four unities and can omit one *anga* of the last—*upasamhāra*. Śāradātanaya cites four contexts for the first four unities of which the printed text contains only the first and the fourth and second and third are missing. The Malabar copies are probably expurgated summaries of Bhāsa's original text. The quotations given by Abhinava in Dhvanyāloka lochana¹ and Guṇachandra² in Nāṭyadarpaṇa are also missing in the printed edition. But the verse quoted by Śāradātanaya under the fourth unity is available in the printed text which runs as.

1. सञ्चितपद्मकपाटं नयनद्वारं सरूपतालेन ।
उद्घाट्य सा प्रविष्टा हृदयगृहं मे नृपतनुजा ॥

In this verse *tāḍena* means 'by key.' Her form is compared to a key. Telugu word *tāḷa* ताल meaning a lock is a derivative of the Sanskrit word *tāda*. A similar use of the word is found in Aśvaghoṣa's Buddhacarita

तुष्पार्श्वं मोहहृत्तमः कपाटं द्वारं प्रज्ञानामपयानहेतोः ।
विपाटयिष्यत्यमुत्तमेन सदमैतालेन दुरासदेन ॥ (I. 79).

2. A passage is cited in Nāṭyadarpaṇa under Bhāsa's Svapnavāsavadatta but the previous scene as a whole is not found in the printed text. It runs as :—

चिरः प्रसुप्तः कामो मे वीणया प्रतियोधितः ।
तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥

Bhāṣvara type is based on *bhārati vṛitti* with most of *sandhyangas*. Bālāramāyaṇa is a typical example of this kind.

The type of *nāṭaka* called LALITA insists upon *kālīkī vṛitti* and it must be a brilliant piece in the revels of Sringara.

Vikramorvaśī is cited as an example.

The SAMAGRA type of *nāṭaka* is based on all the four *vṛittis* and the thirty-six *lakṣhanas* (as enumerated by Bharata in the *Nāṭya Śāstra* Ch. xvi) and all the sixty-four *sandhyangas* should be present. *Nṛttapāra* is cited as an example by Śārādātānaya. The presence of four *vṛittis* presupposes that the theme should be of varied and mixed character involving *sringara*, *vīra*, *raudra* and *adbhuta*, maintained by four classes of *nāyakas* *dhīrodatta*, *dhīralalita*, *dhīroddhata*, and *dhīraśānta*. *Nṛttapāra* was according to Abhinava written by Subandhu. Dandin's fragmentary verse in praise of Subandhu¹ suggests that Bindusāra and Udayana acted together and one imprisoned the other and Subandhu either died leaving the story there or the story really ends with that incident. Abhinava's quotations show that between Udayana and Bindusāra each one forms audience while the other acted as a character in an inner

यथा भास्वकृते स्वप्नवासवदत्ते शेषालिकामण्डपशिलातलमवलोक्य वत्सराजः—

“पादाङ्गान्तानि शुष्पाणि सोप्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥
पूर्वार्थं लिङ्गम् । उत्तरार्थमनुमानम् ।”

The second unity pointed out by Śārādātānaya refers to the facial mark (विशेषक) on the forehead of Padmāvatī which induced Vatsarāja to infer the presence of Vāsavadattā somewhere in the neighbourhood.

It may be a bold conjecture yet conforming to the other available facts that the verse cited by Dandin—

मृतेति श्रेष्ठ सम्मानं यथा मे वरणं स्मृतम् । तेषावन्ती मया लब्धा कथमनैव जन्मनि ॥

must have been taken from the last act of *Śvapnavāsavadattā* when Vatsarāja forces Padmāvatī to show up Vāsavadattā. In some of the copies of *Kavyādarśa* the word *अवन्ती* is found instead of *अवन्ति*. The verse is quoted also by Bhoja in his *Sringāraprakāśa* with the latter reading and he explains the word *Avantī* as Vāsavadattā. Even Vāḍiṅghaṅgāśāradeva in his commentary on *Kavyādarśa* explains the word as referring to Vāsavadattā.

- 1, स्रग्धुः किल निष्कान्तो विन्दुसारस वन्धनात् ।
कसरारो ॥

(*Avantīundari*.)

drama. Another fragmentary verse quoted 'by Vāmana¹ refers to Bindusāra as the son of Chandragupta and the author's comment following the verse shows that Subandhu was a minister of Bindusāra.² Bāṇa's reference to Vāsavadattā probably refers to Vāsavadattā Nrittapāra of Subandhu or some other romance of the name mentioned in Mahābhāṣya IV. iii. 87. The available Vāsavadattā of Subandhu does not relate the story of Udayana's wife and has references to later authors as Bāṇa, Bhavabhūti etc.³

1. सोऽयं संयति चन्द्रगुप्ततनयः चन्द्रशङ्काशो दुषा
जातो मृपतिराशयः कृतधियां दिष्ट्वा कृतार्थः श्रमः ।

Vaṇana-Kīrtiyūlankāra sutra-vṛtti III-2.

2. आश्रयः कृतधियामित्तस्य च सुबन्धुसामिप्योपक्षेपपरत्वात् सामिप्रापत्वम् ।

Here some critics read Vasubandhu. But most of the manuscripts read *cha* and *Subandhu* and Dandin's verse referring to Bindusāra, son of Chandragupta supports the reading Subandhu.

3. (a) To Kālidasa—

विफलमेव दुष्यन्तस्य कृते दुर्वाससदशपद्मगुणधुव शकुन्तला । (Vāsa).

Rhetoricians like Kuntalaka assert that Kālidasa introduced the curse of Durvasas into the story of Śakuntalā.

- (b) to Bhāravi—

ताळफलंरस इकापातमधुरः परिणामे विरसः । — (Vāsavadattā)

Compare

“ सरदन्नुधरमाया गत्वैर्वा यौवनधियः । आपातरन्या विषयापस्यन्त परित्यापिनः ॥ ”

(Kīrtarjunīya, xi-12).

- (c) to Bāṇa—

जनवरतदङ्गमानकालागुरुधूपपरिमल्लोद्गारेषु । (Vāsa).

is found in Kādambarī.

- (d) to Uddyotakara—

न्यायवियामिवोद्योत वरतरुषाम् ।

- (e) to Jaimini—

जीमनिमतातुसारिण इव तयागतध्वंशिनः ।

This refers particularly to Kumārila.

- (f) to Bhavabhūti.

प्रियतेमं बाणञ्च बाणञ्चेति दिष्टु विदिष्टु च विलिखितामिव उरकीर्णामिव चक्षुषि निस्त्रातामिव इदमे प्रियतमां लुहाम् इदमे विलिखितामिव उरकीर्णामिव प्रत्युषामिव कैलितमिव निगलितमिव वज्रसारचटितमिव ।

Cf. Mālatīmādhava (V-10)

लीमेव प्रतिविम्बितेव लिखितेवोत्कीर्णरूपेव च etc.,

It is not probable such great writers as above to have gone for borrowing from such a second rate poet as the author of the available Vāsavadattā. Among the prose works in Sanskrit this work though largely studied does not really secure a high rank.

besides Uddyotakara and Kālidāsa's Sakuntalā. This Subandhu may be undoubtedly assigned to the latter half of the eighth century.

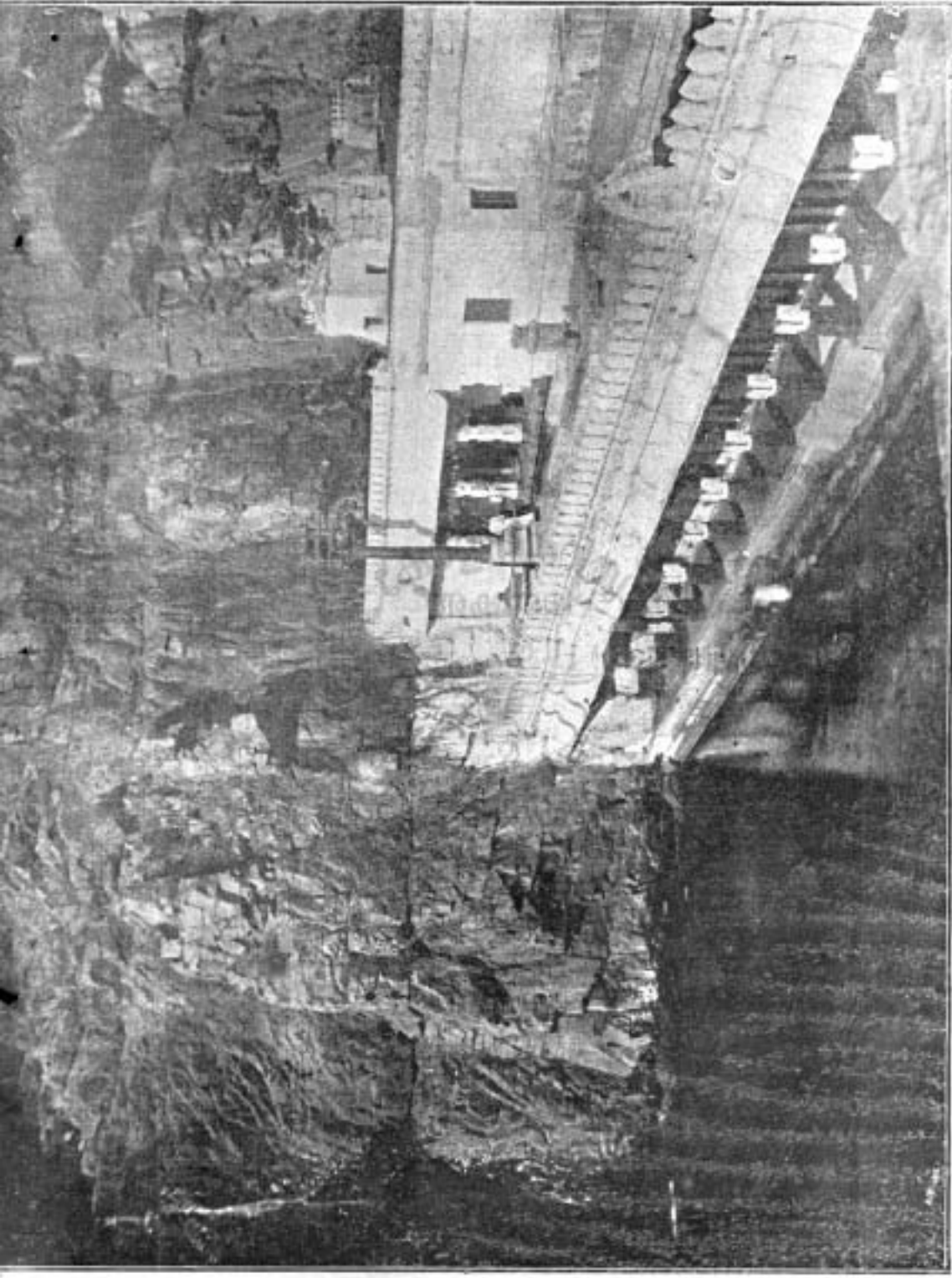
Thus NRITTA PARA represents a type of nataka in which all types of nāyakas and nāyikās occur in varied situations under a variety of emotions well laid out presenting all the unities and their *angas*. In fine, nāṭaka is the best among all classes of plays and PARA the best of the nāṭaka types. In the other kinds of nāṭaka there is choice in the selection of rasa, nāyaka and sandhyangas but in PARA type all the four rasas which underlie four vrittis and nāyakas and sandhyangas are to be necessarily represented together. That is why it is placed first in the passage quoted above. From the time of Subandhu till the days of Mahendravikrama NATYAPARA was well known and was considered a difficult type of composition among play-wrights. The type was apparently forgotten and found no place in the later works on dramaturgy. Discovery of a number of lost works on Bharata and Alankara may probably bring to light the full characteristics of the forgotten type of *pāra*.

The word nr̥tta in *nr̥ttapāra* is almost a synonym of *nāṭya* as used by Abhinavagupta in the three places. The word *nāṭya* according to Bharata means the exhibition of a play on the stage without song and dance except in the *nāṇḍī* or divine worship. *Nr̥tta* is *nāṭya* together with song. *Nr̥tya* is mostly dance with or without song but mostly without delivery of speech (*Pāṭhya*) which alone in the opinion of Bharata creates *rasa*. Śāradaṇāyaka has the following on the point.

पदाद्योभिनयो नृत्तं सोम्य श्रीगदितादिषु ।
अङ्गविक्षेपमात्रं यल्लयताळसमन्वितम् ।
तन्मूक्तं नाटकाद्येषु रूपकेषु प्रयुज्यते ।

and

नृत्यं भावाश्रयं नृत्तं रसाश्रयमुदाहृतम् ॥ (VII—13)



Eastern Stone (Sandhyāvandana) Manṭapam of Kapila-Tirtham below Śrī Kapileśvara's Temple.

THE GRADES OF WORSHIP

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RELIGION is so finely blended in the life of a Hindu that it is not possible to draw a line beyond which its province does not lie. Every action of a Hindu has a religious touch about it. While prescribing the social and religious duties of a member of the *chatur-varṇya*, the ancient sages had in their view both the social and the individual aspects of man. While the *varṇa-dharma* lays emphasis on the social aspect and the *āśrama-dharma* on the individual aspect, yet neither ignores the other side. A happy blending of both the *dharma*s was believed to help the social as well as the spiritual evolution of man.

Among the several *dharma*s intended to develop the latter, worship of God has naturally come to occupy a prominent place. This worship is of three grades, *vis.*, the temple, the home, and the *antaryāmi*-worship. Whether the temple has been a natural development in the evolution of Hindu religious thought or an extraneous graft permitted and adapted for some special purposes, is a question beyond the province of this article. Whatever might have been its original source in the remote past, the temple stands to-day as an entirely Hindu institution serving a definite purpose in the life of a Hindu. A living religion, like a living organism, adapts itself to its changing environments. Either it creates a new institution as occasions demand, or adopts one from an external source and transforms it so as to fit in with its own environments. If it cannot do either, it is as good as dead.

The sages of old, who instituted worship of God in some form or other, were not blind to the constitution of human mind. They not only included a mere prayer to God as an item of worship, but also insisted on some sacrifice or other on the part of the devotee before he could approach God. The idea of sacrifice is intended to develop a sense of detachedness towards things material. A prayer for material gain is naturally given the lowest rank. Oft-repeated, it may sometimes lead to higher kinds of prayer, *e.g.*, for moral strength to do the right in the teeth of formidable oppositions. Another item in the worship is a realisation that the very things that help man's life in this world are but gifts from God, and as such

they must be utilized with the necessary knowledge and permission of God. That is why they are first laid at the feet of God, and in His service, before man could partake of them.

In order to be able to do the worship in the right spirit, the devotee's mind requires attunement to a congenial spiritual atmosphere. When the mind is so attuned, it can, for a time, divest itself of all material thoughts and think on God. But how to think on God? The best way is to give Him a form, chosen from among those which He himself has created, and try to think on it. In his excusable vanity, man saw that he himself was God's own image, and began ascribing human forms to God. But he was not satisfied that he was doing the right thing. God's form must be more than human, for He has attributes beyond the reach of man. That realisation led him to give Him sometimes more limbs than man's, representing some prominent attribute or other of His. Thoughts like this gradually led to forms where the human and the animal too are blended, e.g., Narasimha, Varaha, Hayagriva, and so on.

The underlying principle in all such creations of forms to God is that the human mind requires something tangible for it to concentrate upon—an *ālamba*, in other words. *Dhyāna* or concentrated meditation is not possible, without something for it to centre round. And that something must, in the initial stages, be artistically attractive. The art in it catches the mind and holds it on in the first instance; then the art goes into the background and the material alone holds the mind. Hence it is that the sages insist on the images of God being beautiful, in the artistic sense. From material beauty to spiritual beauty can the mind transfer itself, by constant practice. When that stage is reached, the *ālamba* changes itself from being definite into indefinite, or we may say from *vyakta* to *avyakta*. The idol in the temple is *vyakta* with its proportions well defined; and the *salagram* is *avyakta*. There is again a third stage of God-worship which dispenses with either kind of *ālamba*, the *antaryāmi* stage. Here the devotee not only realises God around himself, but also in his own person as seated in the centre of his heart. In this stage, the devotee feels that even in satisfying his natural and legitimate physical cravings, he is simply carrying out the will of God. This is the highest form of worship which a devotee can offer to God.

Now, in these stages of worship, the Hindu sages have sought to develop both the social and the individual evolutions of man. In the temple-worship, the social aspect is most prominent; and in the next two, the individual aspect. The temple offers to the devotee a

ready-made spiritual atmosphere, from the front tower to the *sanctum sanctorum*. Every kind of action visible in the temple converges on the central idol. Following the example of others around him, the devotee goes through the several acts of prostration, peregrination etc., feels the religious fervour and realises himself in the presence of God. Thus, without much effort on his part, the devotee is able to think on God, in the temple. That the temple-worship may not be looked down upon as of the lowest grade, a greater sanctity is sought to be attached thereto. There is neither *spāṣa* nor *drishṭi-dosha* within the temple. The lowest and the highest meet there on terms of equality, and are reminded of the fact that they are members of the same brotherhood, *viz.*, the Hindu-fold. The *thirtham* and the *prasādam* offered there are acceptable to all, within certain limitations. The *prasādam* offered in the temple may sometimes be utilized for the home-worship too.

The level of advance of any society is generally judged by that of the men at the top. Hence in every society there are men of different stages of advance. A social institution takes these differences into account and tries to satisfy the aspirations of its members in the different grades. And our temple is one such institution. Any Hindu has the right of worship therein (whatever may be his communal rank) under certain definite methods of procedure.

But the home-worship is mainly intended for the development of the individual, and it is prescribed to satisfy a higher stage of concentration. Here the individual does not find, as in the temple, a ready-made religious atmosphere for him. He has to create one, on his own individual exertion; and the object of worship too is not a well-defined idol, but the shapeless *salagram*. If he should be inclined to institute idols too at home, it must be under severe restrictions. A greater discipline is demanded of the devotee in the home-worship than in the temple-worship.

The last grade is, as we have already pointed out, the *antaryami*-worship. This is also for the individual evolution. When this stage is reached, the devotee lives in God. Even in the smallest of his actions, the presence of God can be easily seen. He has wiped out the line of demarcation between his private and public lives. He lives only one kind of life, both in public and in private. His thoughts, words and deeds have an enviable harmony. Very few can reach this stage; perhaps not even one in a thousand, as we see around us to-day.

And yet, in practice, all the three grades of worship are sought to be adopted by an average Hindu. Mere external formalities are observed without the necessary internal evolution. Hence the majority rests satisfied with the temple-worship alone. A few who form the minority have adopted the home-worship as a regular item in their daily religious programme. Whether or not the temple is resorted to, a formality of the home-worship is gone through. A section of this minority has adopted the last *antaryami*-worship too.

In all these worships there is a higher principle sought to be introduced—the *sātvikā-tyāga*, according to which the worshipper realises that every act of his proceeds from the will of God, to His pleasure, and realise itself in His service. Both in the beginning and at the close of the action, a verbal declaration is made to this effect. Thus the *nishkāma karma* of the Bhagavad Gita teachings is sought to be brought within practical limits. Whatever may be the effect of such formal declarations on insincere souls, there is no doubt that a sincere soul trained in this way of thought gradually reaches that stage of perfection in the end which is the aim of all kinds of worship.



THE KINGDOM OF GOD

S. S. SARMA, B.A.

The modern-civilised man is the most perverted and unnatural of all creatures that inhabit the earth. This statement may seem to be un-warranted and may evoke feelings of resentment in many ; but nevertheless it is true. The veracity of it will unfold itself to any un-prejudiced observer. Let him compare the life of man with that of any other living creature ; and it will be soon plain to him how crooked and unnatural his life is. He, the so-called crown and masterpiece of all creation, ranks but the lowest. While all his fellow creatures implicitly obey the laws of their Master—the Lord—man foolishly asserts himself and turns in open revolt against Him.

Man out of self-conceit thinks that he is God in miniature and that he can create like God. It is this blind vanity that has led him to establish a rival kingdom within the Natural kingdom of the Almighty. This tiny artificial kingdom of man is antagonistic to His and is unnatural and unreal. But self-conceited and presumptuous as he is, he boasts and gloats over his own *creation*. He asserts that his kingdom is an improvement on the wild and disorderly creation of God. That is why he has discarded the pleasant association of nature for his stony mansion in the crowded city ; he has abandoned his happy solitude for the bustle and turmoil ; he has given up the fresh and life-giving breeze amidst nature for suffocation and stinking smell ; he has despised his natural diet of fruits and vegetables for the artificial delicacies that undermine his health ; and most important of all he has foolishly forsaken the great opportunities for communion with God for the transient and delusive glammers of artificial life.

He puts a high premium on his own mental abilities and achievements. He believes that he is far superior to his ancestors of barbaric ages—for has he not achieved in his time several great and wonderful things which his great grand-fathers did not know or even dream of ? He has invented the Steam Engine and the Motor Car which have rendered transport pleasant and easy ; he has constructed the tremendous aeroplane which rounds the world in a few days ; he has found the wireless by which messages can be sent even across the ocean in a few hours ; he has made the instrument that can record the human voice in it and reproduce it whenever wanted ; he has discovered the great powers of Electricity, Television and several similar contrivances of the modern world which are all conducive to the welfare and happiness of the humanity. Do not these great achievements of the modern man signify his extraordinary powers and talents ? Is he not greater and

more intelligent than his *barbaric* ancestors who lived in jungles among wolves and tigers, feeding themselves on roots and leaves? Yes! the genius of the modern gentleman is remarkably manifested in all these things; but it is a sad pity that it is misused. While expending all his talents and mental energies in discovering, inventing and *creating* big things outside, he has grossly neglected his own self—in fact has utterly forgotten about it. He does not know what he is, why he is born, what his mission in the world is, and how he should live. His whole mind is so much engrossed with paltry material avocations that he has no time to devote to his higher self. He has wasted his all in nurturing these transient pleasures; he has even sacrificed his soul for them.

Seceding from the kingdom of Nature man has created his own laws and prepared his own codes to suit his position in his bogus kingdom. Such are Politics, Trade, Economics, Money, Religion, etc. They are all wicked artifices that evolved from his crooked brain; they are the embodiments of vice itself. They bring several friends in their train—Greed, Avarice, Envy, Hatred, Deceit, Selfishness, Rivalry, Competition and Crime—all which are the common enemies of mankind. These vicious devils man invoked for his succour in his selfish kingdom. He is possessed of them even in his teens and is ruthlessly dragged and tossed up and down by them in the muddy waters of the stream of life. Immersed in them to the full, he, like a frog in the well, ignores the higher self, which is after all his guide to the goal.

These machines, these institutions and these enterprises are all sham and unreal. Man has foolishly courted them thinking that they are useful and necessary guides for happy living not knowing their evil influences. It is a sad irony that these so-called pleasures are themselves the sources of sorrow. All the unhappiness and wretchedness of man is due to them. To extricate himself from the wretched conditions caused by these artifices he vainly strives to modify the existing things or to create fresh things; but he never throws off these shackles. Thus his world grows on day by day increasing in bulk and assuming novel forms. But there must be an end to its growing as for all. The day will come when its great horrors will unfold themselves to him; but alas! it may then be too late to rectify himself!

All these artifices are cunning devices created by man for his pleasure and pastime. Nothing in them is life-producing or life-prolonging or enlightening; on the other hand all of them tend to destroy life and wisdom. Man to live does need nothing more than a few mouthfuls of food and a little quantity of water. These Mother

Nature offers in abundance. Then why should he labour all his life for them? Why should he entangle himself in these innumerable webs and suffer? The towns, the cities, the railways, the tramcars, the airships, the factories, the cinemas, the hospitals, the offices, the courts, the parliaments the associations, these and other like things which constitute the civilised world of to-day—all these are not only useless, but detrimental to the cause of man. None of them or even all of them combined can contribute an iota to his wisdom and enable him to solve the problem of Existence; nor has any of them got any clue for self-realisation or *moksha*. Yet, man's whole attention is centered in them and his power and talents are consumed by them. "All that we call 'culture', our sciences and arts, and the improvements of life's comforts are attempts to cheat man's moral and natural demands; all that we call hygiene and medicine is an attempt to cheat the natural physical demands of human Nature" said Tolstoy, the great thinker, in condemning the modern civilisation.

Let us just compare the behaviour of man with that of any of his fellow creatures. Let us, for instance, take a tiny bird. Ah! how simple and natural her life is! All day long she freely wanders in the jungles and fields, feeding herself on Nature's offerings and drinking from Nature's springs. At night she rests in her small nest built on the branches of a tree, out of nature's supply, which is her citadel against wind, rain, storm and sun. Mind this is her humble substitute for the costly and spacious mansions of man adorned with all sorts of luxuries. The various inventions and artifices of man are unknown to her, and consequently their vices too. She lives a pure, quiet and natural life, self-contented and happy. Though she is not blessed with the gift of reason she is better off than man who possesses it and often misuses it.

Man is considered as the masterpiece of all creation by virtue of his special gifts of Reason, Will and Imagination. His pre-eminence lies in cultivating these divine gifts in their proper direction. These faculties are all-powerful. They can pull the man up to the highest pinnacle of self-realisation or drag him down into the abyss of darkness and doom, there to lie self-condemned. The behaviour of all other beings is purely instinctive. Instincts are the infallible guides of all creatures. They are the dictates of God. In man the instincts are very complicated and modified by his higher faculties. Some are very abnormally developed while some others are suppressed and overridden. It is very rare that we find a pure, unmodified instinct in any human individual. It is this modification and suppression of instincts that has led the man away from the boundaries of nature and shaped him into an un-natural and artificial being.

The redemption of man lies in his own hands. Let him cast away the self-imposed fetters of the *civilised* life and return to Nature. Plain and natural life is the right path to self-realisation. One who is steeped in innumerable avocations and indulgences of the material self cannot serve his higher and all-important self. The body is after all the vehicle that carries the soul and it needs nothing but a little water and food for its living. Then why should there be so much fuss about it? Why should man devote all his attention and energy to it? It is because he does not know the maxims of truth. "Be not anxious for your life, what ye shall eat, or what ye shall drink; nor yet for your body, what ye shall put on. Is not the life more than the food, and the body than the raiment?... For after all these things do the Gentiles seek? for your heavenly Father knoweth that ye have need of all these things" (Mathew). The Lord who created man also created side by side the things on which he should live. Therefore the problem of sustenance is nothing serious. Self-realisation or attaining *mukti* is the goal of life. Every wise and sane man should strive to achieve this end; and plain, natural living is his course. To reach this goal man should cease to deceive himself and cultivate righteous ways. He should cast off his false robes and return to natural living. He should recognise the laws of Nature and should revere and follow them.

Nature is the Kingdom of God; the trees, the hills, the rivers, the birds and the animals are His subjects which are all governed by simple universal laws. Whatever swerves or differs from the established laws of Nature is unnatural and unreal. In short, all the artifices and devices of man are false. They have no place in the Kingdom of God.

The first fundamental Law of Nature is self-dependence. Every man should understand that he is an independent atom of the whole universe and that he is an end in himself. Neither should he be a means to any body nor should he make any one else the means to his end. He is complete with all the latent possibilities in himself. He should look to himself in all the needs and necessities of life without depending upon others. He should work for his own food and eat from his own produce. This is the natural law. He should understand the necessity as well as the dignity of individual labour, which is the sustainer of the life of the society. Physical labour for one's own necessities makes a man independent, happy and moral, besides rendering him healthy, robust and sound in body and mind. All the physical weaknesses and maladies and the sufferings of humanity are due to the violation of this principal law of Nature and the substitution of the rude and iniquitous law by

which one unfortunate class of people is made subservient and slavish to another class to look to its needs and comforts at the sacrifice of the same to its own members. Tolstoy has finely described the condition of the modern civilised is brief in the following few lines. "... just as all those cunning devices; the newspapers, theatres, concerts, visits, balls, cards, periodicals, and novels are nothing but means of maintaining man's mental life without the natural conditions of labour for others, so also are all the ingenious hygienic and medical devices for the preparation of food, drink, housing, ventilation, heating, clothing, medicines, mineral waters, massage, gymnastics, electrical and other cures—it turned out that all these cunning devices are nothing but means of supporting man's physical life when cut off from its natural conditions of labour—that it all was like an arrangement by means of chemical apparatus in an hermetically closed chamber, to evaporate water and provide plants with the kind of air best suited to their breathing—when it is only necessary to open the window; only necessary to do what is natural not only for man but for animals, namely, to discharge and expend by muscular labour the supply of energy produced by swallowing food." That society is the most rude and barbaric in which there prevails slavery or servitude, which means the feeding of the privileged over the unprivileged and unfortunate. But this is what we find in the present day world. Can it be called civilisation?

Another great evil form which the modern civilised world suffers and which is alien to the laws of Nature is property. Property is the root cause of all the sufferings, griefs and discomforts that humanity groans under. Born of selfishness, it frees several other formidable vices like greed, rivalry, competition etc., which destroy the peace of man. If the ideas of possession and ownership are rooted out from the brain of man, society will be purged of the majority of its evils and sufferings and will ultimately be saved from perdition.

The laws of self-dependence and negation of property—the two fundamental laws of nature,—will, if obeyed and followed, shape the man into a natural creature. They bestow on him the higher virtues of Truth and *ahimsa* which 'help him in solving the problem of existence and self-realisation. But one may pertinently ask, 'How is it possible to disown all property? How can a man live without any kind of property? How is it possible for each man to work out his own necessities without depending on others?' and so on. But I say—'What property have the other creatures of God—the bird, the animal and the insect—got to live upon? Have they got houses, or

lands? Do they hoard up money? Are they not living without them, —and more happily too for that matter—than the *wise* man? Again, have they got servants or slaves or coolies to attend to their necessities or to answer to their calls? They sustain their lives by their own labour. The vast kingdom of God is their abode wherein they live and wander wherever they desire in the freest manner. Their organs, the divine gifts are their most obedient servants that serve them in all their needs. Why should the laws that govern man's life be different from those that guide the bird and beast when he too is an humble creature of His creation like them, with the same organic needs, the same senses and feelings? The Divine laws are uniform and are intended for all creatures alike—rational or irrational. The proud man over-rides them, modifies them and often substitutes his own for them according to his own whims and fancies to satisfy his sense of curiosity. He may argue that the common laws of birds and animals cannot be applicable to him, the rational creature—the crown and glory of all creation. But this is false. Man, though rational he be, has no distinction from the other creatures in the organic needs and necessities. The organic laws of life are common to all living beings. His rationality and talentedness have very little to do with his physical life in the matter of its sustenance. They have got higher and more important functions to discharge.

Consider how natural and simple is the life of a *sanyasi* or *viragi* who has abandoned all the worldly pleasures and allurements. He has no house or lands or money or property, nothing that he may call his own. He has no slaves to command; friends to oblige; or enemies to fear. He is himself in the vast universe. His one friend in the whole universe is the Lord in searching whom he devotes his life. He lives the truest, the happiest and the most self-contented life. He has no anxieties or cares that bind him to the terrestrial world. He is as free and happy as a little bird; his life is most natural and truthful. The life of a *Sanyasi* is the ideal life for man.

Happy and blessed is the man who lives a simple natural life; who in a small piece of land by the side of a little brook pitches his humble hut amidst plants and trees, which sustain him with their fruits, and lives a quiet, unmolested and self-contented life in direct communion with Nature and God. He has no cares, nor griefs: rivalry and competition are distant to him. He breathes free air which bestows freedom to his soul. Seated on the laps of his dear Mother he seeks his divine Father, who ever dwells with Her. Nature is the Kingdom of God; and there is but one step from it to Heaven.

श्रीरत्न.

का ल व ध म्.

श्रीकृष्णलीलाशुक्लविरचितम्

प्रथमः सर्गः

शैलेन्द्रमूर्धनि धृताद्भुतदिव्यवेषं देवं विलोक्य निखिलव्रजवाल्मलम् ।

पप्रच्छ विस्मयरसेन परीतचेता बद्धाञ्जलिर्व्रजजनः स्वयमेव कृष्णम् ॥ १ ॥

देव त्वदर्चनकृतीकृतजन्मनां नः प्रापुः समस्तविषयाणि कृतार्थभावम् ।

किं तु त्वदीयवदनान्बुजदिव्यधाणीमत्यद्भुतामनुभवभूषुरलं जनोऽयम् ॥ २ ॥

इत्यात्मना निगदितं सकलव्रजानां विस्मापनाय वदनामृतमाकलय्य ।

अन्तर्निगूढहसितेन जगत्त्रयस्य नाथेन निर्मितमिदं श्रवणामृतत्त्वम् ॥ ३ ॥

मन्दस्मितस्नपितमुग्धमुखारविन्दं मन्दानिलाकलितकोमलकाक्यक्षम् ।

अङ्गं तदेतदखिलव्रजलोचनानां मङ्गल्यमस्तु किमतः परमस्ति कृत्यम् ॥ ४ ॥

पिञ्छावतंसरचनोचितकेशपाशं पीनस्तनीनयनपङ्कजलोभनीयम् ।

मन्दारवर्षभरितं सुरसुन्दरीभिर्मेन्दं मुहुः कणितवेषुरसाभिरामम् ॥ ५ ॥

किं चेदमद्भुतरसं चरितं पुरारेः शृण्वन्तु हन्त मधुकैटभविद्विषश्च ।

सर्वेऽपि घोषनिलयाः सहवालवर्गेर्नित्यासिताय च सिताय च दिव्यधान्ये ॥ ६ ॥

ईशः कदाचिदचलेन्द्रमहासभायां गीर्वाणमौलिमाणिमेदुरवेदिकायाम् ।

सख्या सहैव सरसीरूढलोचनेन ततस्तुतीरनुभवन् जनमन्वगृह्यत् ॥ ७ ॥

मन्दस्मितदुत्तितप्रचयप्रचारैर्मौलीन्दुदीधितिबिलासविहासद्वैः ।

आरञ्जयन्निव मृजन्निव दिग्बिभागानालोभयन्निव हरन्निव देवदृष्टीः ॥ ८ ॥

विस्मारयन् विलसितैः सरदाहवार्तां सेवाविलासमयलास्यरसज्ञवर्गम् ।
 नर्मेक्तिभिः प्रमदयन्नलिनारुणाक्षमालोकयन् गिरिसुताननमन्तराले ॥ ९ ॥
 तत्तत्तथाविधमहोत्सवमण्डितायां सेवानैतैर्विषदां निकरैः सदस्याम् ।
 आविर्बभूव किमपि ध्वनितं सुदूरादप्यैश्वरं हृदयमाचलयत् क्षणेन ॥ १० ॥
 स्थित्वा मुहूर्तमचलेक्षणमम्बुजाक्षं वामांसकूटतटलम्नमथाबरोप्य ।
 पार्णि निजं पुररिपुः परिवारराजं साज्ञं सरोषमिव नन्दिनमन्वपश्यत् ॥ ११ ॥
 सोऽपि स्वयं सपदि दूरतरोऽभ्युपागात् प्रौढप्रणामनिपुणाञ्जलिमञ्जुमौलिः ।
 आज्ञापयन्त किमु दासजनाय देव दिव्येक्षणानि लसितान्यधुनेत्यवादीत्(?) ॥ १२ ॥
 रोषाङ्कुराद्वितमनङ्गरिपोर्ललाटमालोक्य किं किमिदमित्यलमुत्सुकानाम् ।
 विस्मयतो गतभियामपि देवतानां सद्यो मनांसि सहस्राध्वसतामवापुः ॥ १३ ॥
 भक्तैक्यस्य भवदीयपदारविन्दरागारुणामलमतीनपि दासवर्गान् ।
 आहन्ति हन्त हतकः किमु कालकालः कामान्तकेति विनिश्चय्य विभुश्चाल ॥ १४ ॥
 तस्मिन् रुषातिषिकटभुकुटीकुटीमिलेठललाटतटलोठिनि कालकण्ठे ।
 ईदृग्विधैरलमलं रुषितप्रचारैः कालान्तकः किल कियानिति कृष्ण ऊचे ॥ १५ ॥
 ज्ञात्वा निमित्तमथ रोषविजृम्भणस्य स्वात्मापराधपरिशङ्कि मनो विहाय ।
 ईषद्वटं हरबलेन विचिन्त्य कालमाश्वस्य वाक्यमिदमाह ततः स नन्दी ॥ १६ ॥
 तं सर्वलोकजयिनं मदनं नवेन नेत्रान्निलेशविभवेन तथाकरोद्यः ।
 तस्य प्रभोः पुरहरस्य पुरः सहायाः सन्तः पुनीतनिजबाहुचलं सुरेन्द्राः ॥ १७ ॥
 नन्दाज्ञयाथ निखिलैरपि लेखिवर्गेर्देवौ प्रणम्य सहसा धृतहेतिजातैः ।
 तन्म्यां सहेव चलितं विजयाय शतोः श्रीकण्ठदासजनवर्षणदूषितस्य ॥ १८ ॥

त्रायस्व चन्द्रतिलकेत्यसकृन्निनादमार्ताननोद्धतमनीचतमं निशम्य ।
 हा हा धिगेवमतिमन्थरगामिनोऽस्मानित्याजगर्ज स जनोऽतिमनोजवोऽपि ॥ १९ ॥
 तामेव शब्दपदवीमनुसृत्य सर्वे गीर्वाणवीरवृषभाः सह नायकाभ्याम् ।
 अन्योन्यघटितरवैर्निजवाहनानामाभीषयन् जलधरान् गगनेचरन्तः ॥ २० ॥
 सा बाहिनी सपदि वैरिपुरप्रवेशं प्राप्ता वितत्य परितोऽपि शरप्रवाहान् ।
 तिष्ठ प्रदर्शय भुजं समरप्रयाणमेषामलं खलु मुनौ तव तेजसेति ॥ २१ ॥
 कालोऽपि कालकुटिलाग्रविषाणकोटिकाठोर्यकातरितयोगिनि कासरेन्द्रे ।
 प्रत्यन्तदन्तपरिषाटिविजिह्वजिह्वालेलिख्यमानरिपुलोहितभाजि रेजे ॥ २२ ॥
 सम्मन्यते स सदृशापि न तीक्ष्णधारानिष्ठृतनिष्ठुरशिखानलवक्त्रपाणिम् ।
 भूयस्तरां भ्रमितर्भाषणचक्रहस्तं क्रोधेन शूलकलिताग्रकरं हरं वा ॥ २३ ॥
 तस्येक्षणे विजलकूपसहायवेवे प्रामोचितोऽपि विशिखः शिववाहनेन ।
 सद्यस्समुद्धतजपारुणशोणिताम्भःपूरेण पूर्णमवलोक्य चिरं व्यहासि ॥ २४ ॥
 तत्कालमेव गुरुवेगमनुद्भवद्विर्वाण्याम्बुभिर्महिषलोचनगर्तयुग्मम् ।
 रेजे कुमार किमिदं कलुषांभसा ते गृहीष्व शुभ्रजलमेतदितीव पूर्णम् ॥ २५ ॥
 मृत्युः पुनः परिविमृज्य निजक्षेपं तद् बालोऽसि हन्त सदृशो न हि तादृशानाम् ।
 अभ्येत्यं तव पितैकशरावकृततादृक्पुरत्रयविजृम्भ इति व्यगर्जत् ॥ २६ ॥
 तस्यावलोक्य तरुणेन्दुकलावतंसं तस्यान्तिके सरसिजारुणलोचनं च ।
 आसीद् द्वितीयमपि नेत्रमदभ्रोपरागत्वेषामरितमन्यदिव क्षणेन ॥ २७ ॥
 अत्रान्तरेऽपि रमसं परिवृत्य नन्दी कण्ठे निजे समनुगृह्य मुनि तमार्तम् ।
 नाथाग्रतोऽपि गतवान् नयनत्रयेण संपूजितः सरजिताचितसंभ्रमेण ॥ २८ ॥

मुक्तः स मृत्युमुखगह्वरतो मृकण्डोः पुनः पुरत्रयजिता निजवाहनार्थे ।
 आरोपितः श्रितजने करुणामयेन सोऽप्यस्य पादकमले प्रणिपत्य तस्थौ ॥ २९ ॥
 कालस्तु कोपकलिकुललोचनार्फकान्त्या जिगाय तडिदाद्र्युगान्तेमेषम् ।
 आलोक्यच्च निखिलां निजचित्रगुप्तगुप्तां चर्मं चलकृपाणलताकरालाम् ॥ ३० ॥
 क्षिप्तः प्रसार्य शमनेन मुनौ स्वपाशः क्षेपिष्ठमेत्य चक्रेषु जह्वेषु च तेन ।
 यस्मिन्नुल्लसत्तलविलास इति प्रतेने स्कन्देन नामगणपाशशिशौ बभार्यम् ॥ ३१ ॥
 लज्जन्न तेन समराय स नोन्ममज्ज मृत्योर्जनः स तु दृढं प्रगृहीतपाशः ।
 कालेन यत्खलु पुरा विहितं तदेव तस्मिन्नयं तमतिदेष्टुममीष्टवान् हि ॥ ३२ ॥
 आकृष्य धावितुमथारभते स्म रोषान्मृत्युस्तमस्तबलमङ्गमुदणिनादम् ।
 तं भूतमेव परिवार्य सहस्रशोऽन्ने तस्थुर्हरस्य सचिवा हरजानुशिष्टाः ॥ ३३ ॥
 उच्छूनशंस्त्रशतशोभितहारिहस्ता रोषाभिरुषितकषायविचित्रनेत्राः ।
 उन्निद्रकेसरिनिनादविपूरिताशाः कष्टं पुरो यमभट्टाः प्रमथौचमापुः ॥ ३४ ॥
 प्रसन्दितालिगमदाम्बुविमर्दकण्डूमाखण्डितारिजनपाणिरुहरपाखत् ।
 आलोलगर्वितकरः करिणां निकायः कालस्य कोविदनिषादिभिरभ्यक्षोमि ॥ ३५ ॥
 तेषां मदान्मुदमुदेति मुहुः प्रवृद्धसंगर्जितानि निखिले गगने विचेरुः
 भूयोऽपि बाधनिनैदरतिसङ्कटं तत्संत्यज्य दूरमवगन्तुमिवानुमुज्य ॥ ३६ ॥
 उन्मुच्यमानमदशीकरवर्षधारैरुद्धर्जदिमाङ्गणाननुनादयद्भिः ।
 हैमीः कुथाष्टपगतैर्गगनेचरद्भिर्विद्युद्गतामिव धमैर्नितरां चकाशे ॥ ३७ ॥
 तेषां दिवं सरभसं परितः प्रयाता सिन्दूरधूलिरधिवार्य पथं चचार ।
 वीरागमप्यसनतत्परताभ्युपेताः सीगन्तिनीर्दिविषदां प्रति भूषयन्ती ॥ ३८ ॥

सा व्योम्नि हन्त विस्तृता सकलेऽपि सिक्ता माधतकरीन्द्रकरधूतमदाम्बुवर्षैः ।

व्योमाङ्गणं वत विपिच्छिलमेव जातमित्याल्पद्विरभरैरवलोकितामूत ॥ ३९ ॥

रेजुर्हया रचिततादृशवेगचारैर्वायुं विजेतुमिव वायुपथे प्रविष्टाः ।

हेषाभिरूर्जिततमाभिरुपाचरोषं तं भर्त्सयन्त इव मूर्ध्नि निधाय पादौ ॥ ४० ॥

प्रत्येकमेव गगनं प्रसितुं समर्थान्यत्यायतानि परिणामपरायणानि ।

यानानि काल्बनमयानि विरेजुरेषां चक्राणि वीक्ष्य निजचक्रमवैल चक्री ॥ ४१ ॥

अभ्यायतीमिति चमूमभियातिवर्म्यामङ्गैश्चतुर्भिरभियाति सुरावली स ।

न त्वेव जातुचिदवाप स साध्वसत्वं वीरे कृतस्वितिभियः खलु साध्वसत्त्वम् ॥ ४२ ॥

अन्योन्यमद्रितट्वारुशिलाविशालवक्षःस्तोत्रेषु समरारुक्किणाकरेषु ।

अभ्यस्यतामसिलतानिशितास्तदोच्चैरन्तर्न गन्तुमभवन् सहसा समर्थाः ॥ ४३ ॥

वाणैः परस्परपराहतवेगवीर्यैः सेनान्तरालागानं परितः प्रपूरे ।

तेषां मिथो युधि विलोकनलम्पटानां प्रत्यूहतां क्षणममी अभजन्मटानाम् ॥ ४४ ॥

शाताश्वशस्त्रशतजर्जरितैर्द्विपेन्द्रैरुत्पादिता रुधिरशैवलिनीप्रवाहाः ।

स्वर्गोपगासलिलसंभ्रममेव जेतुं शक्ता न ही रिपुवधूनयनाम्बुपातान् ॥ ४५ ॥

युद्धश्रेमेण परिकर्षितदर्शनानां शान्तिं जहार समधिप्रमथाधिपानाम् ।

आलोकितं शशिकलेन्दुदृशा दयार्द्रं यां योगिनः सकृदवाप्य धुनन्ति बन्धम् ॥ ४६ ॥

मुक्त्वा वशं मम कथं विगमो ह्यसूनां सेनास्विति प्रतिविचिन्त्य यदास्त कालः ।

कामारिसेवकजनेन तदा तदीयं सैन्यं व्यनीयत विभिद्य सुरेन्द्रपक्षम् ॥ ४७ ॥

कालः स्वयं मकरकेतुरिपोः पुरस्तादस्त्रैर्निस्तगुणवाणगणः प्रतस्थे ।

एषोहि दर्शय तृतीयमहो चतुर्थमक्षीति रुद्धमगिलप्य शरान्मुमोच ॥ ४८ ॥

तान्मुञ्चतः सरभसं पुरशासनाय तस्याभवन्निषुधयः खलु मृतपूर्वाः ।
ज्ञात्वैव तत्सकलवित्तं तु तान् समस्तान्तसै मुधोत्सुकतया धनुषादिदेश ॥४९॥

तीक्ष्णात्मकाः परिचलाः स्वमेधिता ये सत्यं न तेन वितुदन्ति परप्रयुक्ताः ।
कालं तथा हि विमुचापगुणमयुक्ताः संप्राहरन्त परितो निजबाणधीराः ॥ ५० ॥

दण्डं निजं पुरहरस्य पुरः प्रमोक्तुमाशङ्कते सा शरनीतिमनुस्मृतोऽसौ ।
कोपादपि मुमुचे तमथान्तराले पाणावपादित निजे किल दण्डपाणिः ॥ ५१ ॥

दण्डोद्यतं तं परितश्चरन्तं निजो गणो वीक्ष्य मृडाङ्गणेषु ।
क्षणं क्षिणोत्येष मृडैवतास्मान् कालः किलेत्याशयसंशयोऽभूत् ॥ ५२ ॥

हरशूलशक्तिमभिनन्द्य सन्दिहं निजमागतोऽयमहृदय्य तेजसा ।
शिवदिव्यदेहमनुसंशयेक्षणादखिलमरार्थनिवद्याक्षिसाक्षिणा ॥ ५३ ॥

इति श्रीकृष्णलीलाशुक्तस्य कृतौ कालवधे प्रथमः सर्गः



शिल्प सूत्रम्

(Continued from 238th page)

पाठः—३६

(१३—पुरन्दरनगरलक्षणकथनम्)

अथ वै पुरन्दरनगरनिर्माणकम् नानाप्रमाणकमुद्यन्ति मुनीश्वराः । तदिह प्रसिद्धां शैलीमुत्तमामुपदिशाम इति होवाच भगवान् नारदः । चतुर्वर्गस्थितिकारिणः क्षत्रियाभूपतयो वा देशे स्वकीये कचिन्मण्डले बाहो राष्ट्रमध्यतले चतुरश्रोत्तमवास्तुभागे सन्ततमधुरजलस्त्रावके नगरमिदं पौरन्दरमुत्तमकार्पणिकं प्रकल्पयेयुरिति । इह वै नियमः स्वपतिभृत्यमुखानां मानज्ञानवतामथो प्राच्यां दक्षिणायां प्रतीच्यामुदीच्यां वै क्रमान्मध्यमे स्थले सायाममानकमन्तःकोणभागेषु चतुर्षु पहीनमानं स्वलमिति । इह वै वास्तुमध्यमस्थले भूमर्तुः सहपरिखाप्राकारं प्रासादकल्पनमनेकतलशिवररचनाकं ततः प्राच्यां महाराजप्रतोलीकाः गोपुरमुखभासुरास्ततो दक्षिणायां प्रतीच्यामुदीच्यां वै समसंख्याकरज्जुप्रमाणं सव्यापसव्यकरयोरेकद्विचिचतुःपञ्चषट्सप्तसमुत्तमप्रमाणयोजनक्रमात् महाराजप्रतोलीका अवाग्निशिखास्तदन्तरुपवीथीकाः स्थलमानयुक्ता मता इति होवाच प्रजापतिः । क्रमादिह वै प्रतोलिकानां शतकं विशिखानां पञ्चशतीकं रथ्यामुखानां सहस्रकमतिव्यासस्थले प्रकल्पयित्वा प्राच्यां देवतायतनं सहविघ्नासस्थानं दक्षिणस्यां विपणिकं वणिजामावासस्थानानि भागे वारुणे शुद्धमुखानामन्यत्र नीतिशालाकूटशालानुसकल्पनानि नानारूपाणि सहवलयकरचनानीत्याह भगवान् दिव्यो नारदः ॥

पाठः—३७

(१४—श्रीनगरलक्षणकथनम्)

अथोत्तमं वै श्रीनगरकल्पनिकं नानासंपद्वृद्धिकरं नदीतीरे बाहो शुभवास्तुके काननारामतले बाहो मण्डलमध्यभागे मृदुसैकतमृत्तिके स्थपतिभृत्याः स्थापयेयुरिति । तत्र वै प्रजापतिसूतशतद्वयप्रमाणं पृथक् पृथक् समचतुरश्रस्थलद्वयकल्पनं प्रतीच्यां तथा वै दक्षिणायां समचतुरश्रस्थलद्वयकल्पनमुदीच्यामपीति वै तन्मानात्कचित् विशेषतस्तदधिकप्रमाणं स्थलमेकं ब्रह्मस्थलमध्यभागे विनिर्दिशेत् । अथेह वै समसूत्रके दक्षिणोत्तरकयोरुपपुरपञ्चकं प्राक्प्रत्यकयोरुपपुरदशकमाहतिके कल्पनानामुपपुराणां पञ्चदशकमिति । अथोपनगराणां तेषां नाम विदुर्ब्राह्मणा विबुधा विशेषज्ञाः प्राम्भद्रकं दक्षिणभद्रकं प्रतीचीभद्रकमुदीचीभद्रकमिति । तत्क्रमात्तदावरणकस्थानानि निर्दिशेयुः कार्यशाः । अथ वै तेषां

विष्वहमिथोद्वारमार्गप्रकल्पनमथो प्रत्यावरणकं प्रदक्षिणमार्गं राजप्रतोलीकमेकाद्वित्रिचतुः-
पञ्चसंख्याकं महाप्रमाणमेकप्रतोलीकल्पनं तत इतः संध्यापसव्यहस्तयोर्भागयोः नानावि-
शितारथ्याक्रमाहतिके सर्वत्र सर्वतः सहस्रत्रयजनसंख्याककल्पनं तेषां लक्षाधिकप्रजाकमिति ।
विष्वम्ब सजलाधारके श्रीनगरेऽमुष्मिन्मध्यमे भद्रके सहपाकारपरिखं भूभर्तुः प्रासादं
प्रतीचीभद्रके देवतानिलयमुदीचीभद्रके नयशालाकूटकं प्राचीभद्रके वाणिज्यस्थानान्यन्यत्रा-
न्यावासस्थलानि वदन्ति वै विशारदाः । चक्रकराणां धनिनां कुलीनानामावासभवनानि
विपणिशालामुखानि वै प्रकल्पयेयुः प्रतोलिकास्त्वन्यलान्यजातिजनानां सदनानीति सर्वत्र
ह वै देवानां मुखजानामन्तिके मण्टपमद्वालिकास्थानानि वै वैभ्रान्तिकान्यारामालोक-
नकूटककटमुखानि वा सहस्रङ्गप्रकल्पनानि वाजिवारणशालामुखान्यन्यानि प्रकृत्युपकारकाण्य-
विच्छेदनकमृजुसूत्रप्रमाणं नानामार्गकृतकरकं विविधानि भाण्डागाराणि वै स्थापयेयुरित्याह
भगवान् नारदः ॥

पाठः—३८

(पञ्चविधदुर्गनिर्माणक्रमः)

(१—वनदुर्गलक्षणम्)

अथेह पञ्चविधदुर्गलक्षणं व्याख्यास्याम इत्याह भगवान् नारदः । प्रायो वै
नानारूपाणि ग्रामनगरमुखकल्पनानि प्रकृत्यर्थकराण्युद्दिष्टान्यथो कचित् क्षत्रियाः भूपालन-
धूर्वहाः काले जेतुमरीन् धर्मादिस्थापनार्थमात्मरक्षणं नानोपायैः कारयित्वा सुखिनो
भवेयुरित्युपदेशमाहृत्येह वै भूतले स्थपतिभूत्यैत्रस्थापनप्रमाणैर्दुर्गप्रकल्पनं वैरिप्रहरणा-
मेधं स्थापयेयुरिति । तच्च वै दुर्गकल्पनिकं कल्पनाभेदात्स्थलभेदान्नानारूपवदिति ।
तस्माद्यथाशक्ति क्षत्रियाः धर्मनिष्ठाः प्रकृतिक्रियाय क्षत्रसूत्रकेण प्रमात्वा स्वदेशे गुप्ततरवास्तु-
भागे स्वभावान्नधद्रिवाराशिसुखैरन्यैर्वाहो दृढकृत्रिमरचनाकैः कल्पनैः सैनिकैर्वैति होवाच
शुक्रो गुरुः । तस्मादिह वै प्रसिद्धं पञ्चविधविभजनं दुर्गकल्पनं स्थापयेयुर्यथामानमिति ।

प्राथमिकं तत्र वै वनदुर्गलक्षणं देशे स्वकीये वनमध्यतले पारिककोविदारतिन्दुक-
स्वदिरसरलार्जुनवेणुकण्टकमुखमहीरुहपण्डावृतिके निम्नोन्नतिकस्थलमिमे प्रायः सममाया-
माज्जिसूत्रपाते व्यासहीने व्यासयुते बाहो माण्डलिके भागे तद्वास्त्वाकारप्रमाणमगाधायति-
कपरिकल्पनं तदुपरितले योधप्रहरणाङ्गणानि ततो वै दृढाधिष्ठानोपपीठकार्गलकपाटद्वारयो-
जनं द्वारोपद्वारकयुतं वा कचिन्मुखतलादन्तः सुरङ्गाकल्पनं सवार्थलकं प्राकाराणां कल्पन-
त्रयेण कल्पनपञ्चकेन सर्वतः सुरक्षितं कतिपयानां प्रतोलिकानां विशिखानामायतिकल्पने
सर्वतो दिक्षु पञ्चाशद्दीर्घीकलमममात्यभिक्पुरोहितवाहिनीशयोधराज्याक्रियाधूर्वहाणामन्येषां
सुहृदामावासस्थानानि विविधाकाराणि निर्मापयित्वा तदन्तः सुदृढपरिखावरणकुण्डलोष्ण-

स्वाङ्गणयोधस्वलादिपरिरक्षितं पञ्चभौमिकं मूपाक्षत्रियप्रासादकल्पनं सहदृढमिति योधावास-
स्थानकं तिरोधानयन्तिकास्त्रमुत्तानि वै स्वलानुकूलविशिखावर्जभासुराणि स्वापवेयुरभि-
रक्षयेयुस्त्रायुधपाणिभिर्यामिकमुत्सैश्चारणमुत्तरित्याह भगवान् नारदः ॥

पाठः—३९

(२—गिरिदुर्गलक्षणम्)

अथ वै कचिल्लक्षणज्ञाः सप्ततयः शिल्पिनः मूपाक्षराष्ट्रप्रकृतिक्षेमसिध्यर्थं पर्वतस्य
मल्लकभागे बाहो भृगुस्थले तटान्तिके लब्धस्त्रलमानानुयायिप्रमाणमवाप्तीथीकहीनविशिखो-
पविशिखामिलितराजवीथीभासुरं पूर्ववदगाधपरित्वं बाहो कचिदुत्तुङ्गसालकरचनं विष्वक्क्ष-
काङ्गणप्रहरणतलं मुख्यमेकं दुर्गद्वारमाहो दुर्गद्वारद्वयं सम्पत्तिकरक्षकवर्गराज्याङ्गक्षे-
मकरदेवालयकल्पनमन्यदमात्स्यगुल्वाहिनीपतिमुखानां गेहभवनानि द्रव्यराशानां स्थापनार्थं
स्थानानि विविधानि वै निर्मापयेयुरिति ॥

पाठः—४०

(३—जलदुर्गलक्षणम्)

अथ वै कचित् क्षत्रियोत्तसाः स्वात्मराष्ट्रप्रकृतिहिताय जलदुर्गं प्रकल्पयेयुरिति
होवाच प्रजापतिः । तदिदमुभयोः कल्लोलिन्योर्मध्ये बाहो नद्या एकस्यास्तटवले हृदयज-
लयमुखानां बाहो मध्ये क्षुद्राव्धिभ्रमकरी परैस्त्रय्यामगाधां परित्वा सांयात्रणत्रटपुटकारि-
कावेदीवागुरिकासंजनकल्पनगमितां प्रत्यात्वा कल्पयित्वा तज्जमितं दृढेष्टिकासुधाकवचितं
वै स्थापयित्वा प्राचीमुखद्वारेपेतं तदन्तःप्राकारावलयकं स्वलानुयायि विशिखाकल्पनलसित-
ममात्स्यमुखानामन्येषां वै राज्यपूर्वाहकानां सुहृदां तदन्तःस्थले क्रमात्तत्त्वास्त्याकारप्रमाणके
नान्नाङ्गप्रकल्पनरक्षणोल्लसितं बहुवेदिशालाकूटं नृपप्रासादं शतपञ्चादिप्रहरणं यामिकादिरक्षण-
कर्म च प्रकल्पयित्वा प्रमात्वा क्षत्रियसूत्रेणान्यत्र बाहो स्थले तदन्तर्वा सेनानिवेशं सहप्रह-
रन्स्त्रान्नक्षालकं नानाविधद्रव्यसाधिपरिपूरितं वैरिगिरिदृश्यकल्पनं दृढगर्गलादिकं बाहो
कचित् तज्जलनगरप्रवेशनयोर्म्यहद्वेस्तुबन्धनिकमाहो वै कालानुकूलनौकानुसरणस्त्रल-
स्रष्ट्रोल्लसितमित्युवाच भगवान् नारदः ॥

पाठः—४१

(४—वाहिनीदुर्गलक्षणम्)

देशे स्वकीये वै वनगिरिमुखस्त्रल्यभावे क्षत्रियाः कचिन्निपुणैः शिल्पिभिः श्रेष्ठे
स्थले चतुरश्रके व्यासहीने बाहो सेनादुर्गकल्पनिकं प्रकल्पयेयुः । जगाधपरित्वावलयकं
बाहो तदन्तः क्षुद्रकाषटं वा कचित्पुनस्तदन्तर्द्वितीयपरित्वावलयकमिह चै सर्वत्र तरपार्ध-

दृढप्राकारसेतुस्थानकमन्तःसुरक्षातलोल्लसितमेकाननं वा द्विमुखं चतुर्मुखं सहद्वारगलं तत्र वै नानारक्षकवर्गमङ्गणकल्पनं क्रमाद्वै तदन्तः सहविशितममाल्यमुखानामावुधधारिणां वै वासस्थानानि तदन्तस्त्रिभिर्वै पञ्चभिः प्राकारदुर्गकल्पनैरावृतस्थले द्वारोपद्वारकमिष्ट्युपमि-
त्तिकसंरक्षितं नानाङ्गणं नानाचत्वरं नानाशालाकमनेकभौमभासुरं प्रासादं भूमिभर्तुः सहशिख-
रस्थापनं स्थापयेयुरभिरक्षयेयुर्यामिकमुखैर्वारभटैर्यन्त्रिकास्थापननिगूढप्रहरणपाल्युद्युक्तैरासैः
सेनापतिभिरात्मानं वै सेनादुर्गकल्पनमिति नयेदिति ॥

पाठः—४२

(५—युद्धदुर्गलक्षणम्)

अथ पुनर्वै कचित् क्षत्रिया भूमिजो विजयाय द्विषां दमनाय देशे स्वकीये नद्यो-
र्मध्ये बाहो पर्वतमस्तके भूगौ वा धैरिभिरदृश्यरक्षणे युद्धार्थं दुर्गकल्पनिकं निर्मापयेयुरिति ।
तत्र वै चतुरङ्गैरगाधपरिखावटकैः प्राकारकल्पनस्थानकैर्विविधैः प्राप्तप्रहरणजालैः कचिन्नि-
लीनयन्त्रणनलिकाश्रुतनयन्त्रिकाभेदनविदारणयन्त्रिकामिरभिरक्षिताङ्गणकल्पनोल्लसितं मध्ये
सुरक्षाकल्पनैरुक्त्वचितं प्रासादमनेकतलकल्पनं भूमिभर्तुरुद्धमुखं बाहो वासवाननं कुड्योप-
कुड्यरचनासुरक्षितं चिररात्राधिकद्रव्यस्थानकं नित्यं बाहो नैमित्तिकं युद्धदुर्गनिर्माणं
समयप्राप्यमनेकाभिरक्षणं निर्मापयेयुरित्याह भगवान् नारदः ॥

पाठः—४३

(सङ्कीर्णनगरलक्षणकथनम्)

अथेह वै सङ्कीर्णनगरनिर्माणक्रममभिधास्याम इत्याह भगवान् नारदः । तत्र ह वै
सर्वेषु देशेषु बाहो मण्डलभागेषु मुख्यतो राष्ट्रमध्यतले त्रिचतुःपञ्चषट्संख्याकं सङ्कीर्णनगर-
कल्पनं ग्रामशतकमध्ये कल्पयेयुर्मानजाः स्थपतिभृत्या मात्वा चतुरश्रकं व्यासहीनमवास-
स्थलानुकूलरचनाकं मुख्यसु प्रतीलिकासूभयपत्रिकास्वन्तर्वा कचित्समेलनकासूभयपत्रिका-
रचनमन्यत् विशिष्टास्वामिशिलासु सर्वत्र वा एकगरुत्कं ग्रामक्रियाकारिणामावासतलानि
पुरक्रियाकारिणामावासस्थानकानि तत्र ह वै सहजलाधारकाणि देवतायतनानि मुखजातानां
विश्रां शूद्राणां सहस्राधिकसदनस्थलानि कल्पनकानि भूमर्तुः क्षत्रियस्य वै सामन्तस्य
बाहोऽन्येषामधिनेतृणां नैमित्तिकावासभवनानि सहनयशालाकूटान्यापणावलीरनेकाः समन्ततो
द्रव्यराशिपरिपूरिताः मासिककालिकक्रयविक्रयस्थानकोद्भासितानि स्थानानि विविधानि
प्रवृत्तिसुखपूरकाणि स्थलान्यन्यानि वै विद्यावृद्धिकारीणि प्रकल्पयित्वाभितो रक्षकवर्गं
नियोजयेयुर्बाहो प्राकारनिर्माणं सहदक्षिणोत्तरमुखद्वारकल्पनं नगरमार्गकृतवाहाकमित्युवाच
भगवान् नारदः ॥

திருவேங்கடப் பதிகம்.

(C. V. SUBRAMANIAM, Vellore).

1

அவசீர் விருத்தம்.

பூரண கருணை காட்டப் புண்ணியன் றனைபு மென்றாய்
நாணி யாகும் காக்குந் தடமுலை மலர்மேல் கங்கை
ஆண வடிவம் கொண்ட வன்கிரு சயில மேழுந்
சேணி தமிழாற் பாடிச் சிறந்திடு மின்பக் கொள்வாம்.

2

பூமலி தடங்க டோறும் புண்ணிய மாக்க ளீட்டம்
காமரு லீதி தோறும் கயற்கணர் சூழல் கூட்டம்
தூமலி கோயி றோறும் தொழுகு தேவ ரீட்டம்
தேமலர்ச் சேரலை தோறும் திகழமின் கணி காட்டம்.

3

ஆண்டுயர் பொருப்பில் மேவு மையனைத் தொழுது நிற்பார்
காண்டரு கலினைப் புல்லிக் கடுகினை தன்னை வெல்வார்
வேண்டிய பொருளைக் கொள்வார் வெற்றிவேற் கைய சாவர்
பூண்டரு பதவி க் கல்தும் பொற்றிருப் பதியிற் றானே.

4

கொச்சகக் கலிப்பா.

பூமேவு பருப்பதமாய்ப் பொற்கோட்டுப் பொலிவுடனே
தேமேவு சேரலையிடைத் திகழருகி பல்புனைந்து
காமேவு வேங்கடன்ற னைமேவு காமமுடன்
மாமேவு கருணைகல மன்னியருள் பான்மையதே !

5

பூமினுது பன்வணக்கன் பொதுளியதும் வேங்கடமே
பாவல்க னேயபாது பாடுவதும் வேங்கடமே
கோயிற் றாமமொழி குலவுவதும் வேங்கடமே
பாவங்கள் தொலிந்திடவே பண்ணுவதும் வேங்கடமே !

6

கலி லிருத்தம்.

இன்னமு தங்கனி பிங்கவை யுறவே
பிண்ணிடு மாதுரை பேசுதி மிள்ளூர்
கன்மை பயந்திடு காரண னருளான்
மன்னிய மங்கல மகிழ்வொடு புனைவார்.

7

விண்ணவர் சித்தர் கிரும்பிய சயிலம்
எண்ணிய மன்னர்க ளேத்திய ஒங்கல்
பண்மிரு பாவனச் பாடிய வெற்பு
மண்மிசை மன்பதை வாழ்வின தாமே.

8

மைபொளி கடந்தல் மதர்விழி கணிவாய்
தைவல் சவுத்தரி தண்மணி மங்கை
ஐயன்மே யுண்ண காரநன் மேல்
மெய்ப்பழி கோடுவி னங்கிலும் பொச்சை.

9

வேறு சந்தம்.

வரசு காதிவர் மானிடர் பாவரும்
பாச மாங்ககத்தன் பாற்படு வண்ணமா
பீசன் மேவுமி யற்புக ழாலொளி
வீசு கின்றது வேங்கடக் குன்றமே.

10

வேறு சந்தம்.

மங்கலை திகழ்த்திடு மணிக டோதுமே
எங்கணு மொலித்திடு மரிதன் னாமமே
செங்கதிர் வளம்வருஞ் சொர் தாங்கிறற்
பிங்களைச் சூடிய செல்வக் குன்றமே.

MINOR POEMS

J. MANGIAH, B.A., L.T.

MORNING PRAYER.

As the lowly flower washed by dew,
Fresh from the sweetest night's repose,
Which by Thy favour nature knew,
In prayer we our eyes do close.

Our hearts do leap in love of Thee,
As all around in wondrous world,
Clear emblems do we see,
Of Thy Divine grace unfurled.

Our hearts do throb in gratitude,
For all the blessings thou hast given
That thou dost keep us safe and good,
Though care would have our poor hearts renew.

May we in every form and deed,
Discover Thy In-wrought good design,
Which holds salvation as the meed
Of life, and to Thy care resign.

And still for what doth lie in us,
Gird us up with heart to fight
Our battle with full animus,
Unflinching in the cause of right.

As the softest showers that fall from heaven,
Let sweet instruction apt descend,
Imparting life, to drive to haven
Our innocent souls which Thou dost tend.

From Thy beauteous things created,
Let us Thy holy lessons glean,
To move in world with hearts elated,
In safest joys Thy golden mean.

WEALTH

Wealth, all thy powers mayst thou richly have,
 Respect, obedience, and fear command,
 Of armed guards and servant quite a band,
 From thy elated self might lowly crave,
 Full many a worthy man full many a thing ;
 Of lengthy titles wasted may'st thou boast ;
 Of liveried troopers may'st thou have a host,
 Of sweetest parasites a constant ring ;
 But know thy happiness a mere report,
 Thy stately position an empty show,
 Thy pride of heart a lurid ominous glow,
 They go the lowest worldlings last resort.
 Unless thou liv'st in Nature's bounteous love,
 And humble, free, and good, dost therein move.

A SONNET

The face of beauty charms the human breast
 To wild headlong and willing submission.
 Which joys in thought of happy fruition
 Of Nature's powers for enjoyment at the best.
 Electric mind doth grasp the Deity's charm.
 In every deed it feels a killing power,
 Hath eye for beauties strange, which higher tower
 Than can reach senses in their troublous storm.
 Poor senses crave a physical possession,
 Forgetting it far greater to command
 The soul as well: for theirs is blurred demand ;
 Far-reaching mind would forbid possession.
 Go deep and catch at root of 'all this form,
 A master wouldst thou be of wholesale charm.

DEVASTHANAM NOTES

MADRAS SANATANISTS' PROTEST

AGAINST

TIRUMALAI-TIRUPATI DEVASTHANAMS BILL.

HIS EXCELLENCY THE GOVERNOR URGED TO WITHHOLD ASSENT.

Madras 27-10-32.

A public meeting of the Sanatanists of Madras was held on 26-10-1932, at 5-30 P.M. in the spacious Hall of the Haveli in No. 2, Narayana Mudaly Street, when prominent citizens of this City were also present, such as Dewan Bahadur Seth Govindoss, Sheth Kishendoss Girdhardoss, Vidwan Pandit Damodarji Shastri of Bombay, Pandit Dalapatramji Shastri, Pandit Kanyalal Shastri, Vidwan Rajagopalacharry, Vaikuntram Pandit of Bombay, Sheth Purushottamdoss Gokuldoss, Sheth Venkatidoss Atmaram, Sheth Manalal Narayandoss, Sheth Laldoss Chotadoss, Sjt. Bhalsanker Bhat, Sheth Mamalal Narayandoss, Sheth Haridoss Girdhardoss, Sheth Ratanlal H. Davey, Sheth Jeevandoss Valabhdoss and several others. The meeting was very largely attended and was a Sanatanist representative gathering. The meeting was one of tremendous success, flooded with great enthusiasm and sincerity of purpose.

His Holiness Goswami Brijratanlalji Maharaj of Surat, who specially came down here, presided over the meeting. Goswami Maharaj after taking the Chair, explained to the audience, the object for which the meeting was organised and the danger ahead to our Hindu shrines of All-India sacredness by Legislative interference or any Act or Bill brought forward by interested persons. He further said that it is a deliberate outrage on our religious liberty, if an Act or Bill is enforced in the affairs of Hindu Shrines, such as the Ancient Hindu shrines at Tirumalai and Tirupati situated in Chittoor District (South India). He said that it was just the time for the true Sanatanists to get ready united in one body to do all constitutionally to protect our Ancient Hindu Shrines, from any sort of legislative interference. He also said that the meeting was specially convened to protest against the Tirumalai Tirupati Devasthanams Bill, which was recently passed in the Madras Legislative Council and to express

our confidence in the present Vicharanakartha Shri Mahant Prayagadossji, who has been ably managing the affairs of the Tirumalai Tirupati shrines for nearly 33 years. Sheth Kishendoss Girdhardoss moved the following resolution with a short speech explaining about the sacred duty of protection of our Hindu shrines of All-India sacredness from any sort of legislative interference engineered by interested parties.

Resolutions (1) That this meeting of the Sanatanists of Madras emphatically protest against the Tirumalai-Tirupati Devasthanams Bill, which was recently passed in the Madras Legislative Council and express confidence in the present Vicharanakartha Sri Mahant Prayagadossji Varu.

(2) That this meeting earnestly appeal to His Excellency the Viceroy and Governor-General of India and His Excellency the Governor of Madras, to withhold assent to the said Tirumalai-Tirupati Devasthanams Bill and thus see that the feelings of Sanatanists (Hindus) are not wounded.

(3) That the President of the Meeting be authorised to forward copies of Resolutions to H. E., the Viceroy and H. E., the Governor of Madras.

Sheth Purushotamdoss Gokuldoss seconded the resolution. And Pandit Vidwan Damodar Shastry of Bombay spoke vehemently on the subject. Vaikuntram Pandit of Bombay and a few other prominent local merchants and Bankers also spoke stressing on the importance of protecting our Sacred Shrines at Tirumalai-Tirupati of All-India Importance, from any sort of Legislative interference. Then Gosvami Maharaj put the resolution to vote and it was unanimously passed. The meeting terminated with a vote of thanks to H. H. Gosvami Brijratanlalji Maharaj and others, who specially came down to Madras for the purpose.

THE MEMORIAL.

To

HIS EXCELLENCY LIEUT., COL. RT. HON'BLE

SIR GEORGE FREDERIC STANLEY, D.G., G.C.I.E., G.M.C.,

GOVERNOR OF MADRAS

OOTACAMUND.

MAY IT PLEASE YOUR EXCELLENCY,

The undersigned memorialists, who are leading Merchants, Bankers, Landlords and other Artisans of the City of Madras, most respectfully beg to submit the following representation for your Excellency's immediate consideration.

The Hindu Shrines situate on the Seshadri Hills at Tirumalai-Tirupati (Chittoor District, South India), are of **All-India Sacredness** and pilgrims from all over the country visit them to worship and to make offerings in kinds and coins, throughout the year. At the same time there are lakhs of worshippers of the Sacred Deities Lord Shri Venkatesh and Goddess Padmavati (Alamelumanga Devi), in this Country who even send contributions and other valuable presents to the said Shrines throughout the year.

Under circumstances, we submit that the *passing of Tirumalai-Tirupati Devasthanams' Bill* in the Madras Legislative Council, *against the wishes of pilgrims and worshippers* on the face of protests from various Hindu Religious Institutions, and Sadhu Akhadas (monasteries) of this Country, is a deliberate attempt on the part of an handful of persons, *to disregard and ignore* the feelings of lakhs of Hindu pilgrims and worshippers. In this connection, number of public meetings were also held in various cities of this Country such as:—Bombay, Nasik, Pundharpur, Hyderabad, Benares and other places.

Recently on the 26th instant, a public meeting *to protest against* the said *Tirumalai-Tirupati Devasthanams' Bill*, was held in this City and copies of Resolutions were also duly forwarded to Your Excellency.

Further, we beg to submit to Your Excellency that the *said Bill* *threatened to be an attempt on the part of an handful of interested*

persons, who engineered it, to disregard the Beliefs and Religious observances of lakhs of Hindu pilgrims and worshippers of this Country.

It pains us much, to inform Your Excellency that endeavours are being made to discredit the present *Vicharanakartha* Mahant Shri Prayaga Dossji Varu who has been ably managing the affairs of the said Shrines (of All-India Sacredness) for the last 33 years. And he is responsible for several reforms during his regime and conducting several religious, charitable and educational institutions in an up-to-date model. Pilgrims' comfort and facilities when they visit the Shrines at Tirumalai-Tirupati, are well attended to. *He enjoys the confidence* of hundreds and thousands of pilgrims of this country.

We submit to Your Excellency that any amount paid as remuneration ignoring the feelings of pilgrims and worshippers to any Board or Committee or Commissioner appointed through a legislature, will amount to the misuse of pilgrims' and worshippers' money, which is intended only for their benefit and for the upkeep of the said Shrines and other Institutions attached to it.

Finally, the undersigned memorialists earnestly appeal to Your Excellency to withhold assent to the Tirumalai-Tirupati Devas-thanams Bill or to any sort of legislative interference into the affairs of the said Shrines at Tirumalai-Tirupati.

We are confident that Your Excellency will see that the feelings of lakhs of Hindu pilgrims and worshippers of this Country are not wounded.

For this act of kindness, we shall ever feel grateful to Your Excellency.

YOUR EXCELLENCY'S OBEDIENTLY,

(Sd) Kissendoss Girdhardoss of C. Khoosaldoss & Sons.

- , A. Vaikunt Ram Pandit.
- , Govindoss Chathoorbhujadoss (Dewan Bahadur).
- , K. Sreeramulu Naidu (Councillor, Corporation of Madras).
- , A. Annamalai Chetty.
- , Haridoss Girdhardoss (Hony. Presy. Magistrate of Madras).
- , Ghanshamdoss Girdhardoss.
- , A. S. Pandya (Advocate).
- , S. S. Rajagopalan, M.A.,
- , Balasankar Bhat.

(Sd) G. Mukundas.

- „ P. S. Kuppuswami, M.B. & B.S.
- „ Laldoss Chotadas of Messrs. Paramanandas Chotadas & [Sons.
- „ Purushothamdas Gokuldoss of Messrs. Gokuldoss, Jannadas & Co.
- „ V. V. Srinivasa Iyengar (Ex-High Court Judge, Advocate).
- „ N. Srinivasa Iyengar, Advocate.
- „ S. Ramanujachari, Advocate.
- „ K. S. Narasimhachari, M.A., (Asst., Huson Tod & Co.)
- „ C. Krishnaswami (Advocate).
- „ V. M. Raghavan.
- „ K. Narasimha Rao.
- „ V. N. A. Chellamier.
- „ T. R. Srinivasa Iyengar.
- „ T. V. Narayanaswami.
- „ V. Krishnamoorthi Iyer.
- „ M. S. M. Sharma, (Author & Journalist).
- „ D. K. Asher.
- „ S. Venkatarangam Chetty.
- „ Rao Bahadur P. N. Jambulingam.
- „ Vidwan Rajagopala Chari.
- „ Gopaldas.
- „ K. R. Subramanya Iyer.
- „ S. Govindoss Nandakisoredoss (Jeweller, Merchant & Landlord).
- „ Laldoss Govindoss (Councillor, Corporation of Madras).

And several Bankers, Landlords, Merchants, Advocates and other leading citizens of Madras.

SRI MAHANT PRAYAGA DOSSJI'S SILVER JUBILEE ASSOCIATION

CELEBRATIONS AT TIRUMALAI

TIRUMALAI,—24-10-32.

The anniversary of this Association was celebrated to-day with great eclat among the Devasthanam staff and the public and the immediate presence of Sri Mahantji on the occasion doubled the enthusiasm of the participants of the function. The celebration commenced with the performance of an archana and harati to Sri Venkatesvara in the name of Sri Mahantji,

In the afternoon, a meeting was held in the Devasthanam buildings duly decorated for the occasion. The proceedings commenced with prayer and asirvadam by the archakas and vadhyars.

Mr. T. Krishnamachariar garlanded Sri Mahantji and read the address and presented the same amidst acclamations. The revered guest then suitably replied to the address thanking the staff for their assistance and co-operation in the discharge of onerous duties as the head of the administration and in obedience to his wishes, his reply was translated into Telugu by Mr. V. V. Chalapati Rao for the benefit of the entire audience.

This was followed by an eloquent speech in English by a prominent pilgrim from Bombay expressing a note of confidence of the pilgrim population of his parts in Sri Mahantji and his administration of the twin institutions in charge and praying for his long life and undisturbed administration he now wields.

Pansupari, sugarcandy, fruits and flowers were then freely distributed and again with the asirvadam, prayers and harati the pleasant function came to a close.

Sri Mahantji was then taken to the Mutt in a procession attended by melam.



HIS HOLINESS SRI MAHANT PRAYAGA DOSSJEE VARU
SRI MAHANT OF SRI SWAMI HATHI RAMJEE MUTT
AND VICHARANAKARTHA OF TIRUMALAI TIRUPATI ETC.,
DEVASTHANAMS, TIRUPATI.

COPY OF THE ADDRESS PRESENTED TO
SRI MAHANT PRAYAGA DOSSJI VARU.

To

HIS HOLINESS SRI MAHANT PRAYAGA DOSSJEE VARU
SRI MAHANT OF SRI SWAMI HATHIRAMJEE MUTT AND VICHARANAKARTHA
OF TIRUMALAI, TIRUPATI &C., DEVASTHANAMS, TIRUPATI.

Revered Holiness,

It hardly needs expression that we are met here to-day, in all joy and merriment to celebrate the 32nd turn of the memorable day on which, Your Holiness ascended the Gadi as Sri Mahant of Sri Swami Hathiramjee Mutt and as the Vicharanakarthha of the Tirumalai Tirupati &c., Devasthanams, to which Institution we have the honour and proud privilege to belong in our own respective capacities and to congratulate Your Holiness on the completion of the 32nd year of your successful and benevolent administration. Your presence here right in our midst to-day is a happy coincidence which has enabled us to convey to you in person the very sincere outpourings of our hearts, of love and reverence, for your person rather than by a resolution by post. Your clear and quick perception, deep insight, astounding steadiness in thought, word and deed, your unfailing equanimity and sure ability to steer clear through thick and thin are only some of the worthy qualities which offer a lesson to follow and make your name a by-word. Your monumental works put up and the marvellous improvements effected all round single out your regime for eternity.

Your Holiness' recent pilgrimage to the Hoary heights of Badrinath is a glorious personal achievement on which, we congratulate you heartily.

It is a natural phenomenon that mountains attract clouds only to melt them at their very touch. Likewise we fervently hope and pray that this nature's action would not fail to operate in the case of the now impending cloud gathering over the twin institutions of Sri Venkateswara Temple and Sri Swami Hathiramjee Mutt, both of which mount Venkatachala has embosomed.

We, in fine, pray in accord with the echo of several such prayers in different quarters of the sphere of this administration that Lord Venkateswara may shower His choicest blessings on your Holiness sparing you for a golden jubilee and more in all your strength and prosperity.

Tirumalai, }
Dated, 24-10-32. }

We remain
 Revered Holiness
 Your Most Obedient Servants
 DEVASTHANAM STAFF.



REGISTERED No. M. 2817.

TIRUMALAI SRI VENKATESVARA

A MONTHLY JOURNAL DEVOTED TO THE SERVICE OF
LORD SRI VENKATESVARA OF TIRUMALAI AND
TO THE PUBLICATION OF RESEARCH
IN INDIAN LITERATURES,
ART AND SCIENCE

(ILLUSTRATED)

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HIS HOLINESS SRI MAHANT PRAYAGA DOSSJEE VARU

•SRI MAHANT OF SRI SWAMI HATHIRAMJEE MUTT

AND VICHARANAKARTHA OF TIRUMALAI TIRUCHATI ETC., DEVASTHANAMS, TIRUPATI.

TIRUMALAI SRI VENKATESVARA

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శ్రీ:

శ్రియతనుం తనోత్వతనుకోటివిలాసితను:
మృతనుసమశ్చితం దభదరస్తలమస్తమలై: ।
సతతవిభావిత: పరమహర్షిమహర్షికులై:
ఘణిగిరిశైలర: మృగుభూతవ కోఽపి విమ: ॥

నరకప్రవేశాని:

శ్రీరస్తు

శ్రీవేంకటేశ్వరస్తోత్రము.

నాగపూడి, కుప్పస్వామిశాస్త్రివరచితము

- క॥ కమలభవ కమలలోచన కమలారవతంసరూప కరుణాంబునిధి ।
విమలరసోదయతమానిహృదమలకమలవాస వేంకటాద్రినివాసా ॥
- క॥ శక్తిధర శక్తిసోదర శక్తికలితభాసమావశంసితమూర్తి ।
భక్తజనార్తినిరసనాస క్తహృదంభోజ శేషశైలనివాసా ॥
- క॥ ఆర్తత్రాణపరాయణ శ్రీర్తిరమారమణ శేషగిరివాసరతా ।
మూర్తిర్రియాత్మకతనుస్సూర్తివిభవరత్న హరసుందరమూర్తి ॥
- క॥ వేంకటరమణా వరజసనంకటహరణా వృషాభ్యుదయహరణా ।
పంకహరణాశివుణా పంకజలావణ్యహరణాభాస్వచ్చరణా ॥

- క॥ వశిషడశవయవ మహిమోజ్జ్వలనిర్జ్వరవిసతచరణసారపకరుణా ।
జలనిధి లలితోరస్థులవిలసితలక్ష్మీసనాథ వేంకటనాథా ॥
- క॥ త్రిగుణాతిరిక్తసురహానిగణప్రస్తాయమాననిత్యచరిత్రా ।
నిగమశిఖాసంవేద్యా యగజాస్కందహరిరూప యగణితమహిమా ॥
- క॥ సత్యాత్మక సర్వాత్మక నిత్యానంతావస్థనిలయ కలియుగ ।
ప్రత్యక్షదేవ యోగిస్తుత్య గుహముఖందశక్తి సురుచిరమూర్తి ॥
- క॥ ఇలలోఁ గొలువంబడువేల్పులలో మిన్న యగువేలుపుంబందురుఁ డా ।
వలురతనంబులతోడవుల విడిసిలు నెమ్మేనివేల్పు వేంకటరమణా ॥
- క॥ కలియుగదైవం బగుతను సలఘుతరంబైనభక్తి ననయము మదిలోఁ ।
గొలిచెడువారికి దయఁ గోర్కులొసంగెడు వేంకటేశుఁ గోరి భజింతున్ ॥
- క॥ మనసునకును మఱివాక్కునకును సంకయ్య నందరానిగురుమహిము పదా
ఘనభక్తిమీఱ నెమ్మనమునఁ గొలిచెద వేంకటేశు ముదము దలిర్పన్ ॥
- క॥ సర్వమతస్థుల నరు లంతర్వాణులు మూఘు లవనినాథు లనాథుల్ ।
సర్వులు గొలిచెడుదేవ సుపర్వవినుత వేంకటేశ పావననాథా ॥
- క॥ ఇలలో మానవులకుఁ గోర్కులు కొల్లలుగా నొసంగి ప్రోవం గావం ।
బలువేలుపు నీ వుండఁగఁ బలువేల్పులఁ గొల్వనేల వంకజనాథా ॥
- క॥ నిను భక్తితోడ వేవించినవారల కెన్నఁడని నేఁగి యొడవునే ।
ఘనకృపము లోడనిన నెట్టవ నెల్లయుఁ దొలఁగు వేంకటగిరినివాసా ॥
- క॥ ఆపదలు మానవులకుం బ్రాపించినయవ్వ డార్తరవము లెసంగన్ ।
నీపదములు గొల్పి తరిం త్రాపద్యాంధ్రపుండ వేంకటాద్రినివాసా ॥
- క॥ ఖలు లనుచుఁ బేదలనుచుం గలుషితమతు లంచు నింద్యకర్మ లనుచు పెం ।
గలు లనుచుం దలంపు భక్తులఁ గావఁ గృపార్ద్రదృష్టితో గోవిందా ॥
- క॥ దొనయులు పొసంగినపుడు మానసములఁ గడుఁ దల్లడిల్లి నరులు భవత్పా ।
దసరోజయుగముఁ గొల్వొగ వెన వారలఁ గాతు వీవు వేంకటరమణా ॥
- క॥ ఆర్తతాణపరాయణ కార్తస్వరదివ్యచేల కమలదళాక్షా ।
మూర్తిత్రితయాత్మక నను నార్తునిఁ బనఁ బ్రోవు వేంకటాచలవాసా ॥

- క॥ చింతింతు దైహికములగు సంతాపంబులును మానసవ్యథలును నా ।
వంతయు లేక సుఖంబుగ స్వాంతమున నసంతనామైలావానుక ॥
- క॥ నీవు హరితైనఁ దలను జటావళియునుమేనఁ బన్నగార్థరణంబుకా ।
బావకివై న నురంబున శ్రీ వజ్రులుట యెట్లు తెలియఁజెప్పవె దేవా ॥
- క॥ ఉత్తరదేశస్థులు దేవోత్తమ బాలాజి యనుచు నొప్పుగ నిన్నుం ।
బత్తిని బేర్కొనుటరయఁగ వేత్తలకుఁ గుమారుఁ డనని విదితముకాడే ॥
- క॥ నీ వాదిత క్తి యగుపరదేవత కాకున్న శుక్రదివసన్నానం ।
బేవిధి నవరాత్రముల ముదావహ మగునుల్పవంబు నమరును దేవా ॥
- క॥ శివభక్తులకుఁ గుమారుడవు హరిభక్తులకు విష్ణుడవు దేవీభ ।
క్తవరుల కరయఁ బరాశక్తివియు నయి వెలుంగు దీపు దీపశరణ్య ॥
- క॥ రోగము లలమీనవారలు భోగములం గోరునట్టిపురుషులు సంత ।
ర్యాగము నిరతము నలిపెడు యోగులును నినుకా భజింతు రురుభక్తిహరీ ॥
- క॥ తరుణులుఁ బురుషులు నీకయి శిరోజముల నర్పణంబు నేయుట చిత్రం ।
బరయఁగ నభిమానముఁ బరిహరణం విది సేతకాడ యుఖలాండవతీ ॥
- క॥ జనులకుఁ బ్రాణానమం బగు ధనమును నీకొనఁగ టేల తలచ గృహాణం ।
బును నీ కర్పణ చేయుట యని చెప్పఁగ నొప్పు వేంకటాద్రినివాసా ॥
- క॥ సరసిరుహదళ నేత్రున కురుసురుచిరరత్న హరియతగాత్రునకుకా ।
సురగరుడోరగనరకిన్నరనికరస్తుత్య చరణవళినునకు నతుల్ ॥

(ఇదినిరోష్ఠ్యము)

- క॥ పంకచయనివారణునకు సంకటహరణునకు దీపజనశరణునకుకా ।
పంకజనిభచరణునకును వేంకటగిరివల్లభునకు వేమూరు నతుల్ ॥

**NEW YEAR'S GREETINGS TO SRI MAHANT PRAYAGA DOSSJI VARÜ.
VICHARANAKARTA.**

K. VAIDYANATHA AYYAR, B.A.,
Asst., Sri Mahant's High School, Vellore

I

ON New Year Day, O Prayag Doss,
We stand and pray to Srinivas
May all our prayers fructify
Our love and truth to justify.

II

Thy deeds of love to man and brute
Have borne super-abundant fruit,
With might unrivall'd thou didst fight
To kill the night and bring the light.
Thy love to Lord of Seshadri
Is deep and wide and always free.

III

Thy "*Bhakti*" shines in all thy acts,
To prove them all we lack no facts.
Thy latest pilgrimage to North
To holy shrines and holy *Theerth* ;
The lavish gifts that thou hadst giv'n,
The Devas cheer'd in happy heav'n.

IV

May thou rule our hearts for long ;
May thy glory live in song.
May God uphold thy right supreme
And grant thee strength beyond thy dream.
May all these prayers fructify
Our love and truth to justify.

श्रीः

मङ्गलश्लोकपञ्चकम्

PANDITS OF THE SANSKRIT COLLEGE, TIRUPATI.

जयतु जयतु देवस्थानधर्मप्रशास्ता जयतु जयतु हत्तीराम्भठस्थाधिकारी ।
जयतु जयतु नित्यं वेङ्कटेशस्य भक्तोः जयतु जयतु नित्यं दासपूर्वः प्रयागः ॥ १ ॥

महनीयशुद्धकीर्ति ! सुचिरं तव दीर्घमायुराशास्ते ।
आंग्लेयवत्सरादौ देयाते भद्रमञ्जजाजानिः ॥ २ ॥
प्रयागदासाख्यविरागिवर्यं संरक्षतु श्रीपतिरञ्जनेशः ।
दीर्घायुरारोम्यजयादिदानैरित्यर्थवानोऽस्तु विनीतिपूर्वम् ॥ ३ ॥
तन्नामधेयेन परिष्कृतेयं विल्यातिमाप्नोतु सभापि लोके ।
साहित्यलक्ष्मीरभिवृद्धिमीयात् सुभ्रातृभावेन समासदाञ्च ॥ ४ ॥
वेङ्कटेश्वरकृपाकटाक्षतः श्रीमहन्तुविबुधो महीतले ।
मोदमेदुरितमायुरायतं प्राप्नुयादिति वर्यं प्रशास्महे ॥ ५ ॥

PANDIT V. VIJAYARAGAVACHARYA.

वैराम्यचक्रवर्ती विदितकलः श्रीप्रयागदासाख्यः ।
श्रीमान् महन्तुवर्यः शरदश्शतमत्र भुवि गुणी जीयात् ॥ १ ॥
वेङ्कटगिरिपतिपादाम्बुजयुगलीसेवया भृशं तुष्टः ।
श्रीमान् महन्तुवर्यः शरदश्शतमत्र भुवि सुखं जीयात् ॥ २ ॥
वृषगिरिनेतुर्दिव्यालयकार्यविचारणाय कृतदीक्षः ।
श्रीमान् महन्तुवर्यः शरदश्शतमत्र भुवि सुदा जीयात् ॥ ३ ॥
शमदमादिमसद्गुणभूरयं सकलसज्जनभाष्यपरम्परा ।
जयतु कोऽपि विरागिमहीपतिर्मुचि महन्तुवरो भुवनेडितः ॥ ४ ॥

जयतु वृषगिरीशश्चापि पद्मालया सा
नमदस्त्रिजनानां कल्पयन् मङ्गलानि ।
दिशि विलसितकीर्तिः श्रीमहंत्वाख्यया यः
स जयतु भुवि मान्यः श्रेयसे सज्जनानाम् ॥ ५ ॥

HIS HOLINESS SRI MAHANT PRAYAGA DOSSJEE VARU

A REMARKABLE PERSONALITY

N. SUBRAHMANYAM, B.A.

Registrar, Upper Grade, Chidambaram.

Born and bred up in the tiny village—known as Gangwa near Makarana District in the historic land of Rajasthan and having imbibed in full the qualities and habits inherent to the sect of Viragis in which he sprang up, Sri Mahant Prayaga Dossjee was suddenly called on to take up the reins of administration of Tirumalai, Tirupati etc. Devasthanams by the sudden demise of his revered Guru and Preceptor Sri Mahant Ramkishore Dossjee, at a comparatively young age when with ordinary young men, "ignorance is bliss and it is folly to be wise." He was likewise to be the spiritual head of Sri Swami Hathiramjee Mutt having been so chosen by the Akada Panchayat. Through weal and woe, and storm and stress, the young prodigy grew up to be the stern administrator he laterly became under the able and careful guidance of the late lamented T. T. Viraraghava Chariar of the Chittoor Bar who was more of a natural guardian to the illustrious ward than a mere legal adviser. With perfect aim in life led up to austere simplicity, "with high thinking and plain living" Sri Mahant surmounted several onslaughts of local machiavellian wire-pullers in Court and outside and emerged always unscathed from the trouble fully vindicating his honor and innocence. It is this period of turmoil and anxiety, a period of struggle for the very existence and establishment of the institution and his name, that built up his character, reputation and capabilities as a man, statesman and a leader among men. Very reserved by habit and in training, unostentatious and simple at heart and in appearance, very deep in thought, word and in deed the young Mahant kept all influences at a distance and managed the Mutt and the Devasthanam in a way that attracted judicial pronouncements and Government recognition all in praise of the latent genius for administrative statesmanship. It is not an exaggeration to observe that the Mahant disarmed his open inveterate enemies by his genial talk and amiable kindness, penetrated and exposed the lurking foes to confess their treachery and discerned the goodwill and co-operation of sincere friends and subordinates to own their allegiance to him. His robust common-sense to dive deep into any matter

without accepting things as they appear to be, his extreme forbearance which he maintains unruffled and unperturbed even under extreme and grave provocation; his proverbial generosity to a fault and the readiness to forgive and forget the penitent; his versatile and accurate knowledge of man and things and strong store of memory and last but not the least, his capacity to maintain discipline and inspire awe to run the administration smoothly and yet strongly—are the crowning virtues in him that stand prominent among his other traits of sterling character.

When Sri Mahant assumed charge of the administration, the resources of both the Mutt and Devasthanam were quite meagre. It is during his regime that 4 Taluks were brought under Devasthanam control by virtue of sale and otherwise and under proper management they would yield not less than 10 lakhs a year. Buildings of a monumental nature, tanks, pilgrim-sheds, choultries, jewels to the deities, electrification both in the eastern and western routes of the Hills, the increase in the live stock in the Stables, the creation of educational institutions, Ayurvedic and Allopathic dispensaries, the Sanskrit college with Vedic classes have been founded and fostered during the reign of this Mahant and the income from the Taluks have increased by leaps and bounds. Before the advent of the Legislative enactment of the Hindu Religious Endowments Act, there was a steady rise in the income in Hundi collections on Tirumalai, all fetching about 14 lakhs a year on an average. The income when he started his life was about a lakh or two.

Sri Mahant is an example even as a religious preceptor. He is severe in his religious rites and observances, and is a true devotee of Sri Venkateswara in whom he has unthinkable and unfathomable faith which alone has enabled him to emerge unhurt from his temporary mental malady. He devotes his leisure hours to the study of the Celestial "Geetha" and practices Veda-abhyasa. Disciples are bred up and trained in religious and secular aspects in life to carry on the administration of the Mutt and Devasthanam and to represent the Mahant in the several temples and institutions. Recently he made a long and arduous pilgrimage in the hearts of the sacred Himalayas and returned with better health and deeper devotion to Lord Venkateswara. He is a loyal British subject having willingly and readily co-operated with the Government by his munificent grant of War Loans and gifts when the British Empire was in the throes of a world war. The District officers like the District Collector and the District Judge always spoke high of the qualities of the head and

heart of Sri Mahant in several functions in which they had participated and in judicial pronouncements concerning the rights and privileges of the office as Vicharanakarthā.

The staff working under him find a kind and discerning master. He never does anything to wound the self-respect of even the lowest subordinate. He is never harsh to a fault and commands and yet yields to their wishes. The administration is sound and run on up to date Government principles and is financially the most stable among private institutions. It has none of the weaknesses and drawbacks of personal autocratic Government obtaining elsewhere. As a Proprietor he is very liberal in granting concessions and pleasing the ryots in all possible ways. He is never exacting or stern to the mirasi servants of the temples who have strict confidence in his goodness. In short, Sri Mahant Prayaga Dossjee is the embodiment of all that is good and endearing in human nature and it is the most fervent wish of all that he should live long and be of use to those who come in daily contact with him, to celebrate his Golden and Diamond Jubilee.

AN ARDENT ADMIRER.



TIRUVENKATAMALAI

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Tiruvēṅkaṭamālai and Tiruvēṅkaṭathandādi are the two poems written by Pillai Perumal Ayyangar *alias* Aḷagīa-maṇavāḷa-dāsar on Vēṅkaṭam and its Lord. Pillai-perumal Ayyangar was one of the great poets of the Tamil country, and the collection of his works is known as 'Ashṭa Prabandham' (eight prabandhams). He is considered to be a disciple of Sri Parāśara Bhaṭṭa, son of Kārattalvār, the famous disciple of Sri Rāmānujāchārya, the accredited exponent of Sri Vaishnava Viśiṣṭādvaita system of philosophy. Sri Rāmānuja died about the middle of the twelfth century (1137 A.D.); hence our poet should have flourished during the latter half of the twelfth or the first half of the thirteenth century, A.D.

Tradition has an interesting account of the circumstances under which the Ayyangar wrote these poems. He was a great Tamil and Sanskrit scholar and was for some time employed in the court of a king of the Chola country. The king appreciated his ardent devotion to Lord Sri Raṅganātha of Sri Raṅgam and arranged for his board and lodgings in the great temple itself. The poet spent his time there in doing service to the Lord and singing his praises in beautiful verses. Four poems of nearly one hundred stanzas each were his tribute to Lord Sri Ranganātha and according to him Lord Ranganātha was the supreme deity Nārāyaṇa; he would not worship, nor even think of, any other god or any other form of the same God, Nārāyaṇa. Lord of the Seven Hills desired to remove his narrow bigotry and to teach him that all forms, *archavatāras* of Narayana are one and the same Lord appeared to the poet in a dream and asked him to sing a *prabandham* (collection of verses) on Him. The poet refused saying 'அசங்கணப்பாழைய வாயாந் குசங்கணப் பாடேன்' [I will not sing of the monkey-god¹ (i.e., God of the Vēṅkata hills where monkeys

1. A servant of Aḷagīamaṇavāḷa, a name of Sri Raṅganātha.

2. Lord Srinivāsa is referred as the monkey-god as he lives with monkeys on the Vēṅgaṭam hill; the great Vaishnavite Ālvārs have referred to monkeys on the hills in their hymns:—

பார்த்த அடுவன் சினைநீர் நிழல் கண்டு
பொர்த்தோர் அடுவனெனப் போக்கு காந்த
கணங்கனிக்கும் கைநீட்டும் வேங்கடமே.
வானாரும் வேடுமுடை வேங்கடம்.
மத்திபாய் வடவேங்கட மரமலை.

Piyālvar.
Tirumalisai Alvar.
Tiruppanālvar.

abound) with the tongue with which I have sung the praises of Sri Rāṅganātha]. Lord Śrīnivāsa was determined to bestow His grace on the poet and to remove his ignorance and enlighten him. He caused the poet to be afflicted with scrofula. The poet in his suffering understood that it was due to his neglect of Lord Śrīnivāsa and at once he sang these two poems of 100 stanzas each on Lord Vāṅkataśā. Lord was pleased with his enlightenment and devotion and gave the poet His *darśanam* and grace.

Tradition is a good illustration of the powers of the Lord of Vāṅkata hills in curing his devotees of all diseases, bodily ailments, mental derangement or intellectual perversity. It is interesting to note that the poet who was a bigoted worshipper of Lord Rāṅganātha has given expression in the very first stanza¹ of Tiruvāṅkatamālai that Vāṅkaṣam with its abundance of precious gems is like a crown to the goddess Earth and is the most beloved of all places of Lord Nārāyaṇa.

Tiruvāṅkatamālai is a garland of verses, one hundred in number, on the Lord of Vāṅkata hills. The poem is written in *Vāmba* metre, the first two lines of each stanza describe the natural beauty or the hoary sanctity of Vāṅkaṣam hills and the remaining two lines deal with the greatness of Lord Śrīnivāsa and refer to some incident or other connected with Nārāyaṇa and his nine *avatāras*. The poem is of a high literary merit and has a number of *alankārās* imbedded in it. It is mostly on the lines of Nālāyira-divya-prabandham sung by the twelve Vaishnavite saints and the poet trusts in his prefatory stanza² that the Lord of Vāṅkaṣam would accept his garland of verses though they might be far inferior to the hymns of the famous *ālvārs* on Vāṅkatam.³ This poem as well as his other poems expounds the truths of the hymns of *ālvārs* and also the principles of theology as expounded by the several Vaishnavite *āchāryas*. Lord of the Seven Hills is the supreme deity capable of removing all difficulties and of curing all diseases of His devotees. Even those who have attained

1. பொன்னு மணிபும் பொவிந்தோங்கிப் பார்மகட்டு
மின்னு மணிமுடிபாய் வேங்கடமே—மன்னும்
பரமபத காட்டினுன் பைபரயின் சூட்டிற்
சிரமபத காட்டினுன் சேர்வு.
2. ஆழ்வார்கள் செந்தயிறை யாதரித்த வேங்கடமென்
குழவான புன்சொல்லுந் தாக்குமா—வேழ்பாருய்
வெல்லுந் கதிர்மணிபும் வெம்பாறுஞ் செஞ்சார்தும்
புல்லும் பொருத்தமையே போல்.

3. These hymns have been collected and edited as a book under the title 'Tiruvāṅgadattān-divya-prabandham' by the author of this article.

salvation and are enjoying the supreme bliss of *Vaikuṇṭha* are anxious to come back into this world such that they might worship Vāṇkaṭam and its Lord.⁶

Many are the beauties of Vāṇkaṭam; on it peacocks dance, cuckoos sing, antelopes play, and monkeys chatter; tigers, elephants, and serpents abound; bamboos and sandal-wood trees are plentiful; even cocoanut and arecanut palms grow; mangoes are in abundance; streams of sparkling water flow; sweet honey drip down from the honey-combs on the tall bamboo trees; but the greatest beauty is its sanctity and the prowess of its Lord.

It is not possible to sketch here the several ideas of the poet on the sanctity of Vāṇkaṭam and the grace of its Lord. But the following two stanzas will serve as an illustration of the several ideas contained in the poem :—

சோயிணியு சோயிணியு சோய்செய் விரையிணியும்
வீயிணியும் திர்த்தருளும் வேங்கடமே—மூயிணியெய்
மூயடிவாய்ப் பச்சென்றான், முன்னு அகலினைக்கும்
சேவடிவாய்ப் பச்சென்றான் சேர்பு.

பித்தமல ஓமை மூடம் பேய் குருடு கடன் செவிடு
மெய்த்துயர் சேரப் திர்த்தருளும் வேங்கடமே—பத்தருக்கு
வந்ததுக்கல் காப்பான் மலருக் தியினுக்கல்
தத்ததுக்கல் காப்பான் நலம்.

[*Tiruvēṅkatamālai*, 14, 15.]

[Vāṇkaṭam cures its devotees of rebirth, diseases, pangs of death and destroys *karma* which is the cause of all these; it is the abode of the Lord who takes the three forms of Brahma, Vishnu and Śiva to do the three deeds of creation, preservation and destruction and of Him who removed the curse of Abalya.

Vāṇkaṭam cures its devotees of madness, sterility, dumbness, hysteria, blindness, deafness, hunchback, lameness, shortness of limbs, and of all other physical and mental disabilities; it is the abode of the Lord who cures His devotees of all sufferings; of Him who created this world as Brahma and who destroys this world by swallowing it.]

Vāṇkaṭam not only blesses the householders with what they desire but also satisfies the desires of ascetics and jñānis. The poet expresses :—

6. மண்ணுபிறக்குத் துயர்போய் வைஞ்சும் புக்கவரு
மீண்டு தொழக் காதுவிக்கும் வேங்கடமே.

[*Tiruvēṅkatamālai*, 10.]

காதலிற்றுச் சார்த்தவர்க்கும் காமியத்தைச் சார்த்தவர்க்கும்
வேதனைக்கூறல் ஐதத்தலிர்க்கும் வேங்கடமே—போதகத்தை
மோதி மருப்பொசித்தார் முன்பதினா ருயிரை
சோதி மருப்பொசித்தா னார்.

கேள்வித் துறவேளாகும் கேடறவில் வாழ்வேளாகும்
வேள்விக் கிணமாதும் வேங்கடமே—முன்வித்து
முன்பாசை முடித்தார் மெய்வேந்தர் வந்தவிய
வன்பாசைமுடித்தார் வாழ்வு.

[*Tiruvēṅkaṭamālai*—51, 52.]

[Vāṅkaṭam saves the ascetics from Brahma and Yama (from birth and death); it protects the householder from all sufferings; it is the abode of the Lord who smelt the sweet smelling flowers on the heads of sixteen thousand damsels and who broke the tusks of the elephant.

Vāṅkaṭam is the place where ascetics can be free from the onslaught of the God of love; it is the place where householders can perform sacrifices without an obstacle; it is the abode of the Lord who was responsible for the beginning and the end of the great Mahābhārata war which led to the destruction of a number of kings.]

To put in short, Vāṅkaṭam satisfies the desires of all people. It confers on its devotees all earthly happiness and grants their liberation. It leads the devotees to do good acts and earn for themselves *moksha*.

May we all worship the sacred Vāṅkaṭam and its gracious Lord and earn all happiness and liberation!



1. Front view of Ratna-Kiritam of Sri Malayappasvami
(Processional Image of Sri Venkatesvara).

RATNA-KIRITAM OF SRI MALAYAPPASVAMI

(PROCESSIONAL IMAGE OF SRI VENKATESVARASVAMI)

The *Ratna-Kiritaṃ* of which four views are here given, forms the donation of the Dowager Rāṇi Śrī Ādilakṣmīdēvammagāru of the Gadvāl Samsthānam in H. E. H. the Nizam's Dominions. In January 1931 she paid a visit to the temple of Śrī Vākaṣṭēvarasvāmī at Tirumala (Upper Tirupati) and presented to the temple certain old jewels and gold and silver coins amounting in all to nearly Rs. 20,000 and requested His Holiness Śrī Mahant Prayāgadāsaḥ Vāru, Vichāraṇakarta of the Tirumalai, Tirupati, etc., Dēvasthānam, to have a *Kiritaṃ* set with precious stones made for Śrī Malayappasvāmī, the processional image of Śrī Vākaṣṭēvarasvāmī, through the agency of the Dēvasthānam. His Holiness Śrī Mahant Vāru readily acceded to the proposal and issued orders for the execution of the work. M. R. Ry., C. Doraiswami Aiyangar, Avl., B.A., B.L., Advocate, Chittoor, was authorised to select the necessary precious stones and Messrs Jayanand Mangalji & Co., Diamond Merchants, Madras, supplied the required number of diamonds, rubies, emeralds and sapphires, and also furnished a design of the *Kiritaṃ* based on the measurements of the old gold *Kiritaṃ* in daily use for Śrī Malayappasvāmī. His Holiness Śrī Mahant Prayāgadāsaḥ Vāru approved the design with slight alterations and entrusted the work on contract to Messrs Jayanand Mangalji & Co., and deputed the Dēvasthānam Archæologist, Mr. S. Subrahmanya Sastry, B.A., for the supervision of the work in its progress to the finish.

The contractors, Messrs Jayanand Mangalji & Co., engaged the services of two expert goldsmiths and diamond-setters, Messrs C. V. Shanmugachari and Murugesachari of Govindappa Naick Street, Madras, and the work was commenced in the middle of August 1931. The available gold from the old jewels and the gold coins presented by the Rāṇi was fully utilised for the gold frame. The frame, with the holes bored into it for holding the precious stones, was completed by the end of April 1932 and then the setting of the precious stones was proceeded with and their firm fixing and polishing occupied nearly five months till the 10th of September 1932, on which day the work was completed and the *Kiritaṃ* made ready for use. While the work of fixing the stones into the frame was in progress, the donor, Sri Rani Saheba of Gadval, took an opportunity of

inspecting the *Kiritaṁ* at Madras on the 13th June 1932 in the course of her pilgrimage to Rāmasvaram, and spoke in highly appreciative terms of the exquisite workmanship of the *Kiritaṁ*. On completion His Holiness Śrī Mahant Vāru and his disciple and Pratinidhi Śrī Nārāyaṇadāsajī Vāru inspected the *Kiritaṁ* and were greatly pleased with the execution. It was then taken to Tirumala and presented for *samarpaṇa* (decoration) to Śrī Malayappasvāmi on the 1st October 1932, being the first day of the *Brahmōtsavam* of Śrī Vākaṭeśvara, during His evening procession immediately before the function of the *Dhvajārṣhaṇam* (raising the Garuḍa—painted flag to the top of the flag-staff of the temple). For a second time again Śrī Malayappasvāmi was adorned with this gem-set *Kiritaṁ* on the third festival day.

The process of the work is denoted as *kaṭṭaḍam* (setting) in contrast with the *hundanam* work of fixing the stones in lac and it is considered to be stronger and more durable. In the front view are set in the centre two big square emeralds, of which the one higher up is a valuable gem of fine green colour. The two long stones on either side of this emerald are two excellent rubies artistically worked with lines on both their sides, which were contained in two old lowlocks among the presents of the Dowager Rani Saheba. The small emeralds in general are easily distinguishable by their square shape from the other precious stones which are all round. All the four species of gems, viz., diamonds, rubies, emeralds and sapphires, both old and new, used for the *Kiritaṁ* are cut stones. The back view of the *Kiritaṁ* will indicate an ornamental engraving on gold frame in the lower portion not covered with stones, as well as a semi-circular bend at the bottom. The bend is occasioned by the existence of a circular knot on the back of the head of the image whereat the back of the *Kiritaṁ* is to fit in, while the flower-garlands, jewels and cloths passing round the neck of the image in their decoration during festivals necessitate the blank space in order to avoid any rupture of the stones due to the pressure of these garlands and jewels on them.

The total number of gems embedded into the *Kiritaṁ* are :—diamonds 681, rubies 669, emeralds 125 and sapphires 84—in all 1559 stones. The *Kiritaṁ* measures $7\frac{1}{2}$ inches from top to bottom and is $3\frac{1}{2}$ inches in diameter at the base. The final gross weight of the *Kiritaṁ* is Tolas 161-6-0.—[S. S. S.]



2. Right Side View of Ratna-Kiritam of Sri Malayappasvami
(Processional Image of Sri Venkatesvara).

HINDUISM AS FOLLOWED BY THE VISISHTADVAITINS

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(Continued from page 356)

Test of true Prapatti.

What is the test whether one's prapatti or self-surrender was genuine and true or not? That can be seen from his subsequent life acts (उत्तरकृत्यं).

(1) If he is abused or maltreated by another he will feel that they relate only to his physical body and do not concern his soul and will not get angry or excited over it.

(2) He will further pity the man who maltreats him as by maltreating the maltreater takes upon himself the sins of the person so maltreated. "सुखमालस्यत्वाऽऽपन्नमधिगच्छति".

(3) He will be grateful to the man who maltreats him, and for reminding him of his defects and sins if any.

(4) He will feel that it is God that plays the game of making one man do that kind of karma, viz., abusing and maltreating him and so he ought not to be annoyed at the individual.

(5) He will always be conscious of his helplessness.

(6) He will never fear even death; on the other hand he will be ever ready to receive death as a welcome dear guest; (कृतकृत्यापत्तीक्ष्णो मृत्युं श्रियमिवातिथिम्).

(7) He will feel no personal anxiety about his own life's needs and feel confident that he is in the shelter of God.

(8) He will enjoy what God in his grace sends to him.

(9) He will also be thinking of the eternal bliss to be accorded to him and be ever praying to and worshipping God.

(10) He will not do any harm to others nor will he seek help from others.

(11) If involuntarily he harms he will have no fear on that account. If similarly he gets any good he will feel no exultation over it.

A true prapanna's life will therefore be one of ideal austerity.

In passing I may invite your attention to the identity between these principles and the principles taught to us day after day by Mahatma Gandhi demonstrating the precepts by example.

Gf. the Biblical teachings :

(1) A servant of God must not be contentious but mild and sweet towards all men and be patient and apt to learn (2. TIM. ii, 24).

(2) Let us not render any one evil for evil. (ROM. xii, 17).

(3) Forgive us our trespasses as we forgive them that trespass against us. (MATT. vi, 12.)

(4) Let all sorts of harshness, choler and indignation be banished from amongst you and be ye sweet and merciful one to another pardoning one another as God has pardoned you. (EPH. iv, 31).

(5) Forgive and you shall be forgiven (LUKE vii, 37).

Free will, Fatalism and Determinism.

It may be asked why under the rule of the almighty, omniscient and all merciful God there should be so many differences among men, among societies etc. Why is one man rich and another poor? Why is one the master and another the servant? Why does one nation rule and another be the subject race? These are questions answered by the Hindu doctrine of karma. According to the Hindu doctrine there is free will for the individual soul and the doctrine of fatalism is not approved. Every individual soul has the free will to regulate its own actions or karma. The acts of an individual regulate his individual condition. The collective acts of individuals in a society regulate the condition of the society or the community. The combined acts of the king and the subjects regulate the condition of the nation or the people at large. By individual bad karma the individual falls. By the collective acts of a community contrary to its dharma the community falls and suffers. By the failure of dharma on the part of the king aggravated by similar failures of the king's subjects the kingdom itself falls. Kautilya enumerates six enemies which must be avoided by man or society or the king. They are lust, anger, greed, vanity, haughtiness and

overjoy. These have to be conquered first whether it is by an individual or by a society or by a king.

Now it is clear how differences of conditions arise between an individual and another, between a community and another and between a nation and another.

This kind of having freedom and watching the progress is termed a *līlā-vibhāṣī* of God or *Īśvara* as distinguished from the *nitya-vibhāṣī* is which obtained in heaven among the souls that have attained salvation.

What then is the real cause of all the trouble to *jīva* and what is the rescue for it. All trouble arises through the instrumentality of the three *gunas* called *satva*, *rajas* and *tamas* working together each trying to overpower the other two. If *satvikaguna* gets the upper hand then the *jīva*'s path is safe and sure. If the *rajas* gets the upper hand the result is bad though not as bad as the triumph of *tamas* over the other two. Says Bhagavan "*satva* puts one into bliss; *rajas* into action and *tamas* into heedlessness." From *satva* knowledge is produced; from *rajas* desire is caused; From *tamas* arises heedlessness, delusion and ignorance. Upwards go those who are in *satva*; those in *rajas* remain in the middle; those in *tamas* go down. Upper lokas are the *janas* &c., The middle is the *svarga*; the lower loka is the hell. The uppermost is the *Vaikunṭhaloka*—the heaven. To reach that is the eternal *mukti*. Says Bhagavan Sri Krishna: "The dweller of the body, that is the *jīvatma*, having overcome all the three qualities that have displayed themselves in this body becomes free from birth and death, old age and misery and attains to Amrita—the immortal Para-Brahman. Arjuna asks about the tests of one who has conquered all the three *gunas*. Bhagavan describes him like this—he who is one to whom pleasure and pain are the same; who is unchanged; to whom a lump of earth, a piece of stone, and gold are alike; the un-loved is equal to the loved; to whom praise of self is equivalent to censure; and who is a *dhīra*—full of courage; he who is the same when honoured or dishonoured; the same whether friends of foes are acting; who has given up all undertakings is called a *guṇā-tīta*—i.e., one above the influence of all *gunas*. Arjuna's question to Sri Krishna had to be described in words and now you have the advantage also of seeing one who can answer these tests. What Sri Krishna then described to the wise and knowing Arjuna the same Krishna is now showing by example to the less knowing *Jīvas* of

this age that nishkama karmas or desireless actions, bhakti and prapatti lead on to the mukti.

In the first part of our discourse on the subject we have noticed descriptions of the path of the Soul proceeding to svarga or some higher loka to enjoy the fruits of some good deeds done and then return for rebirth in the world.

The path of soul absolutely liberated and temporarily liberated are depicted in Bhagavad Gita as follows :—

अग्निर्व्योतिरहश्शुक्लः षण्मासा उत्तरायणम् ।
तत्र प्रयाता गच्छन्ति ब्रह्म ब्रह्मविदो जनाः ॥
धूमो राविस्तथा कृष्णः षण्मासा दक्षिणायनम् ।
तत्र चान्द्रमसं व्योतिर्योगी प्राप्य निवर्तते ॥

Literal meaning is:—(Agni, jyoti, daytime, the bright fortnight, the six months *uttarāyana*—on this path going from the men who know Brahman attain to Brahman. Smoke, night time, dark fortnight, six months—*dakṣiṇāyana*, on this going forth the yogi having reached the jyoti of the moon returneth.)

The orthodox meaning of the two slokas as given by the Bhashyakara is that agni means here the deity Agni ; jyotis is the deity called the Archis ; daytime means the deity presiding over the daytime together with the deity called Abhijit ; the bright fortnight means the deity presiding over that fortnight including the full moon day. The six months similarly its presiding deity—*uttarāyana* and *ishu*. Corresponding deities are given for the dark path in the second of the above stanzas.

According to this interpretation the stanzas mean thus :—Those wise men who go by the path presided over by the first set of deities go to the highest world and those who go by the path presided over by the deities of the dark path go only half way to a higher loka and return to earth after the enjoyment period of their reward is over. It will be very illuminating to know the interpretation of Mahatma Gandhi on these two stanzas.

उपके दो श्लोकमें: पूरेतीर्थेनहोसमवता उनके शब्दार्थका गीताकीशिक्षाकेसाथमेल नहींवैरता । उसखिझाके अनुगतों जोमत्तिमान्ही जो सेवामार्गको सेताहै, जिसेज्ञानहोचकाहै, वहचाहेजबमरेपिरुमी मोक्षहीपाताहै । उससे इन्कोकोका शब्दार्थविरोधहै । उसकामावार्थयह अकथनिकल् सताहै किजोयज्ञ कर्ताहै अर्धमपरोपकारमेंही जोजीवनविताताहै, जिसेज्ञानहोचकाहै, जोमक्षविद् अर्थात् शार्वाह, मृत्युके समवमी यदि हुस्कोऐसीस्थितिहोनोवहमोक्षपाताहै ॥ इससे विपरीतजोकिज्ञानहीकर्ता जिसेज्ञाननहीहै, जोमत्तिनही ज्ञानतात्त्वबंदलोक अर्थात् श्रुतिकमोककोपाकरकिरुसंसार चक्रमेंलौट आताहै चंद्रकेविशी-ष्वोक्तिनहीहै ॥

What can be gathered from Mahatmaji's interpretation is that the paths described in the two slokas are not literally the route maps for the liberated souls of either description but they indicate as symbols only the preparatory stages. In other words what are the requirements of the one who wants the highest bliss and what of the other type.

Agni then seems to be taken as a symbol for sacrifice and according to Mahatmaji as shown in other portions of his commentary the best sacrifice or *yajna* is labour for the use of others. *Jyoti* is taken to mean knowledge of Brahman; daytime and *sukla-pakṣham* are symbols of pristine purity; *uttarayana* is a symbol of auspiciousness. Similarly smoke and night are symbols of ignorance, *dakṣinayana* a symbol of inauspiciousness.

Viewed in this manner his meaning is he who makes sacrifice, that is, he who spends all his lifetime for the benefit of others, he who has attained the highest knowledge, he who has become a *jñani*, and he who retains these qualifications even at the time of his death—such a one gets *mokṣha*. He who has made no sacrifices, who has attained no knowledge, he who does not know *bhakti*, he will go to Chandraloka—a temporary loka and will return to earth. Chandra or moon has no inherent light.

Fruits of such liberation.

The result of the foregoing methods of attaining freedom is as we call it the attainment of *mokṣha*, *mukti* or the reaching the goal of all souls. Thereafter in heaven or *Vaikunṭham* the liberated soul enjoys eternal bliss on par with the *nityasuris* that I spoke of on the last occasion. When the time for the soul quitting the gross body arrives his senses unite with the mind; the mind and the senses unite with the *prāṇa*. *Prāṇa* with the senses and the mind unites with the *jīva* or soul; and the *jīva* thus equipped unites with the five elements in their subtle condition. The *jīva* in this subtle body goes up to *virāja* and after crossing *virāja* the *jīva* takes a *suddha-satvic* body like that of God himself and reaches the highest *Ātman*. Thus are *salokyam*, *sarūpyam*, *samīpyam* and *sayujyam* attained by the freed soul. It gets all the qualities, all the enjoyment, all the likeness etc., of God. Except the powers of God for creation, sustentation and destruction which are God's own not shared with the *muktas* or *nityasuris* too the freed soul gets all other bliss. But whose is the greater happiness on this meeting or reunion. Is it that of God or of the *jīva*? Let me here refer to an illustration used by our guru

Sri Vedanta Desikar. "A king went out to a forest for hunting and took with him his wife and children too. When they were all busy with their various pastimes in various directions their baby crawled out in its own way. When they all returned to the palace they discovered that the baby was missing. Meanwhile the baby was found in the forest by a Vāḍan (hunter) and carried away by him to his hut. The baby was brought up by the Vāḍan and his wife in their own fashion with their own food and raiment and as the baby grew older he was taught in the ways and profession of the foster parents. In this manner the child went on for several years. The child did not know its real parentage and took the Vāḍan and his wife as his real parents. A life totally inconsistent with its birth was thus led by the king's son in the environment of the Vāḍachāri. At last a good wise man saw from the features of the boy that he could not really belong to Vāḍa parentage. He had known the story of the loss of child in the forest by the king. So he proposed to take him back to the real parents. The boy then was not in a condition fit to be taken to the king's presence. So he first gave him princely cloths, princely ornaments, taught him stately learning, informed him of his real parentage, created in him a desire to go back to his parents and assume and enjoy all the regality of his position. After thus preparing him he took the boy to the King and Queen and told them, "here is your lost son come back to be in the same palace in which he was and in which you are, to enjoy the happiness which you enjoy and which he has a right to share with you and so on." Now whose is the greater happiness, is it the parents' or the son's? I leave you, gentlemen, to decide.

I hope with this brief and perhaps poor presentation made by one who cannot pretend to have studied his own religious literature to any decent extent you will be able to see that the Hindu religion is not a religion of the barbarians. I said at the beginning that the Hindu religion lays down not only the principles of God-head but extends even to the sphere of personal conduct and social conduct. The rules of conduct form the logical sequences of the principles guiding the evolution and salvation of individual souls. As karmas or actions play a leading part in the evolution of souls rules of personal and social conduct take the shape of religious injunctions at every stage. As the facility for such evolution has to be provided for by the state the rules in the name of religion are also laid down for the conduct of the King and the State. Hence it is a religion of politics also. For instance the king is described as possessing the *amsa* or portion of God in him. With this status given to the King he is called

upon to observe the rules of government laid down in a religious spirit. That is how the Hindu religion is an all-comprehensive scheme and people with tendencies for reformation in social matters are making attempts to separate religion proper as they call it from social rules.

Comparative Study.

I have been placing before you the leading principles of that school which bestows the greatest attention on bhakti or devotion. I have also placed before you that importance is attached to absolute renunciation of desires and unattachability to the results of your actions. I have pointed out also that the man desiring salvation will give up ideas of *I*-ness and *my*-ness. 'கீர் தாமதென்றிவை நெற்றமுதல்வையித்தி' This is also the teaching of Jesus Christ. Mark the words recorded in Luke's Gospel. "If any man come to me and hate not his father and mother and wife and children and brethren and sisters yea and his own life also he cannot be my disciple. This, therefore I say, brethren, the time is short, it remaineth that they also who have wives be as if they had none."

And they that weep as though they wept not; and they that rejoice as if they rejoiced not; and they that buy as though they possessed not. And they that used this world as they used it not; for the fashion of this world passeth away." (1 Corioanus vii)

John's Gospel says, "He that loveth his life shall lose it; and he that hateth his life in this world keepeth it unto life eternal."

Matthew's Gospel says, "If any man will come after me let him deny himself and take up his cross and follow me."

Theologia Germanica says, "The more the Self, the I, the Me, the Mine, abate in a man the more doth God's 'I' (i.e., God Himself) increase in him."

These are doctrines which are identically the same as the doctrine of renunciation *sātvikatyāga* propounded by the Hindu school. In these passages just quoted there are really rules of karma as steps to salvation. Yet the material world will keep them off and not treat them as religious injunctions laid down for conduct. We speak of *satchidananda* as God's attributes. Our Christian friends speak of Father, Son and the Holy Ghost. St. Francis de Sales in his treatise on Love of God observes thus. "In the holy and undivided Trinity, the son is engendered by the Father (*sat*) and is

the term of his knowledge (*chit*) ; the Holy Ghost proceeds from the Father and the Son and is the term of their mutual love (*ānanda*).

The Rev. E. J. Fripp of Dr. Martineau's system of Philosophy says thus :—" Rightly interpreted a philosophy that teaches the Divine in all souls, that reveals the authority for good in every heart and conscience and proclaims on a new and deep sense the Fatherhood of God to all men and women is the recognition of universal rights and sacred obligations compared with which the rights and obligations of possession blood, rank race and education are altogether secondary. The religious future is with those who feel utter this and make great sacrifices for it." Can there be any doubt that Hinduism presents this view in all its intensity and have not the ancient sages sacrificed for this ideal.

There are critics who do not read but will freely insult the Hindu. Take for instance the criticism that God Krishna is said to have stolen the sarees of the women while they were bathing and made them all come naked before him. Can he be God ? Who can answer this better than Dr. Annie Besant. She says in her book on *Avatars* thus " Let me take one instance—the stealing of Gopis garments by Krishna—which ignorant lips have used most in order to insult, to try to defame the majesty that they do not understand ? But let me say this : that I believe that in most cases where these bitter insults are uttered they are uttered by people who have never really read the story and who have only heard bits of it and have supplied the rest out of their own imaginations. But the lesson is this—that when the soul is approaching the supreme Lord at one great stage of initiation it has to pass through a great ordeal ; stripped of everything on which it has hitherto relied, stript of everything that is not of its inner self, deprived of all external aid, of all external protection, of all external covering, the soul itself in its own inherent life must stand naked and alone with nothing to rely on save the life of the self within it."

Mr. E. S. Sturdy in his *Narada Bhakti Sutra* says thus :—" The playing of Krishna with the shepherdesses—perhaps no Hindu allegory has been so aspersed—has been made by some few debased people of India as similar allegories have in other countries an excuse for license under the cloak of religion. It has been used by the ignorant, by the missionaries and others as a weapon of hostile criticism against the Hindu religion. We may safely assert that none of these have read the original but merely sought some means

to destroy peoples' religion in order to advocate their own. Time might be better employed in pointing out the original intention of the allegory by which they would elevate both themselves and the people with whom they come in contact ... Love is one whether it be called that of Christ, Krishna or any other individualised expression of truth."

The same Krishna is also an accused on a charge of theft. He steals butter, so can he be God? Pertinent question. Dr. Faber in his book on CREATOR and CREATURE says thus in defence. "The esoteric meaning of this butter stealing event on which the Christian missionaries delight to put such vicious construction is that God incarnates among men and is so solicitous of saving them that he takes even their butter unawares. Butter is put into pots and hung up on hanging hoofs of rope. This network symbolises the body; butter in it is the soul; the act of stealing is the solicitude on the part of God to save the soul or reclaim it, his own property. That God desires to be offered the food of his aspirants and that he is ever active in the function of salvation are the two truths exemplified by the stealing act of the Holy incarnation. God desiring and man withholding and then God getting as it were by stealth or by caress less than a tithe of his due from less than a tithe of his creation and then as it were spreading himself out in a kind of joyous triumph at his success." I have inflicted on you these long citations just to convince you that even western scholars have ceased criticisms by a better understanding of the high and sublime principles enunciated in popular stories by the ancient sages.

The *avatara* of Krishna is the supremest of the avatars out of the nine past avatars. He is considered the *Sampārṇāvatāra*. Dr. Besant gives a beautiful picture of the coming of Krishna in human form. "When all these preparations were made for the coming of the child, the child was born I am not dwelling on all the well-known incidents that surrounded his birth, the prophecy that the destroyer of Kamsa was to be born, the futile shutting up in the dungeon, the chaining with irons, and all the other follies with which the earthly tyrant strove to make impossible of accomplishment the decree of the Supreme. You all know how his plans came to nothing as the mounds of sand raised by the hands of children are swept into a level plain which one wave of the sea ripples over the play ground of the child." It is this *avatara* that taught lasting truths for the world in the Gita. It is this *avatara* that intimated to the world the grace of God manifested in the shape of frequent appearances

in human form of the one Supreme Soul. Until this announcement of the grace people had excuse if being contemporaries of an avatara they were not able to realise the same. But after the announcement made in the Gita about the avatara descending on earth *yuga* after *yuga* if the contemporaries of an avatara are not able to know it, there is no excuse.

(To be continued)



EARLY DRAVIDIAN RACES

A. PADMANABHIAH, B.A.

(Continued from page 366)

SECTION II

CHAPTER I

Worship of Brahma—Son God—Avatars of Vishnu—Personal God—Rationalism vs. Ritualism.

Before proceeding to the origin of the Satavahanas, and the founders of the ancient kingdom of Magadha, it is necessary we state at length an account of the ancient Gautamas of our literature with whose accounts is inextricably connected the account of Rationalism, in the history of our Philosophy. The Gautamas or Angirases are connected with both these historical kingdoms. Like the Bhrigus, the Gautamas also left remnants of their greatness both in India and outside, and in South India particularly the Andhra country with its sacred river Gautami (Godavari) which according to Brahma Purana is Ahalya, wife of the great and venerable Rishi Gautama.

According to the present Puranic literature, the Buddhists and the Jains are Asuras. One of the topics of the Vayu Purana in addition to the various dharmas and asramas belonging to all classes is a knowledge of the cult of the Arhats i.e., Buddhists and Jains. (See Vayu Purana ch. 104). The Vishnu Purana (Amsa III. ch. 17) maintains that Buddhism is intended for the perdition of the Daityas. The Brahmanda Purana actually appellates the Buddhists and the Jains as Asuras. (See ch. 160).

Early Vedic literature distinctly shows that there was nothing obnoxious about the term Asura. The Devas and the Asuras belong to one common stock and we find the term Asura applied to all the Rig-Vedic Gods also.

Indra is an Asura (Rig Veda I. 54-3);

Varuna is an Asura (R. V. I. 24-14);

Agni is an Asura (R. V. IV. 2-5);

Savitar is an Asura (R. V. I. 35-7);

Rudra is an Asura (R. V. V. 42-11).

The term meant nothing more than powerful Kshatriya. The Asuras are therefore Kshatriyas. It would have been more appropriate and fair had the Puranic writers called the two religions as Kshatriya ones.

The Asuras or Kshatriyas were free thinkers untrammelled by any ritualistic notions and the history of the two religions Buddhism and Jainism goes back to pre-Rig-Vedic days in its conceptions of the Atma and in its doctrines of Ahimsa.

The ancient Bhrigus and the Gautamas are the makers of the earliest Riks of the Rig Veda and in the Epic Literature as we have them at present (I mean both Ramayana and Mahabharata) we have distinct traces of a nucleus furnished by these two illustrious tribes. To these two works we shall revert in the end.

It was not by mere chance that Brahmanical, Buddhist and Jain heroes are made to claim descent from the ancient Ikshvakus. The Ramayana describes the Ikshvakus and the Yadus as of Asura origin justifying our equation Kshatriya=Asura. All these accounts claim connection with the Nagas as we have already seen.

The Yadus and the Ikshvakus are closely allied tribes. A section of the ancient Ikshvakus to which the royal sage Janaka belonged are propounders of Brahma-vidya. Presumably Buddhists and Jains are Asuras. The Sankhya Philosophy is associated with both these systems of religion.

Sri Sankara in his commentaries on the Chāndogya and Brihadāranyaka Upanishads speaks of the doctrine of re-birth or re-incarnation as having been handed down as a secret doctrine by a line of teachers or Guruparampara of the Rajput race before being revealed to the Brahmins. At the head of these is placed Brahma, the God of the Kshatriyas or Asuras.

The Bhagavad Gita mentions that the Yoga Sastra emanated from a hierarchy of Rajarshis.

एवं परम्पराप्राप्तमिमं राजर्षयो विदुः

Let us now first proceed to consider an account of the ancient Gautamas, and their connection with Gautama Buddha, the reputed founder of the Asura religion, Buddhism.

CHAPTER II

The Gautamas

The history of rationalism in India is closely associated with the history of the tribe of Gautamas. Speculative Philosophy and freedom of thought had their origin in this tribe. The Sankhya of Kapila, the Nyaya of Gautama, and the Vedanta are the emanations of the teachings of this ancient tribe.

Even the Bhagavad Gita with its eclectic synthesis of conflicting views owes its origin to Vāsudeva Krishna (Devakiputra); a pupil of Ghora Āngiras, a character closely related to the ancient Gautamas.

To this tribe belongs another famous name—the noblest and the greatest—that of Gautama Sakya muni, a name held in reverence by nearly three-fourths of the civilized world.

No thoughtful Hindu, who evinces an interest in the comparative study of the various religious beliefs of the world or at any rate of his own country, can afford to neglect a serious study of Gautama Buddha and the religion which he represents. Sectarian bias and religious bigotry unite him with atheism and materialism. See Valmiki Ramayana, Ayodhya Kanda ch. 110.

यदा हि चोरः स तदा हि बुद्धः तथागतं नालिकमत्र विद्धि ।

तस्माद्विषयः शंख्यतमः प्रजानां न नालिकेनाभिमुखोः बुद्धः स्वात् ॥

The justification for such an observation is questionable.

The place of the Gautamas in the speculative Philosophy of India is unique. A study of the comparative mythology, religion and cults of the early Dravidian and Semitic races, with those of the early Teutonic races carries far reaching results in its wake.

The Gautamas are mentioned in the Rig Veda along with the Vachas as names of priestly Vedic families.

The words 'Arhat,' 'Sramana,' 'Prati Buddha,' occur in the Saṅghapatha Brahmana.

This sacred ritualistic work mentions with special frequency of the Gautamas, the family name of the Sakhyas of Kapilavastu. There are allusions in the work suggesting the beginnings of Sankhya doctrine, the propounder of which was Asuri—a name associated with that of Kapila. From Kapila to Gautama Buddha downwards, the hierarchy is that of teachers, who propounded a system of Ahimsa, and knowledge as the end and aim of existence equality and brotherhood as the fundamentals of social life.

Gautama Buddha represents the ideal type of this race and reasonable conjectures are raised about the historicity of this personage.

The tribe of Gautamas always stood as a prominent opposition to the ritualistic Vedic sacrificer. The philosophy of the Upanishads is a protest against the excessive ritualistic formalism of the Brahmanas. Sri Krishna, the pupil of Ghora Angirasa raises a similar protest in the Bhagavad Gita. [See Ch. II slokas 43, 45, 46, 53]. Do not Gautama and Sankara raise the same protest in respect of the formalism of the Karma-mimāṃsa?

The Gautamas are children of the Angirases. Brihaspati, Uthathya and Dirghatamas are the earliest prominent names. The name of Brihaspati is mentioned in connection with the creed of Lokāyatikas. Dirghatamas is the earliest agnostic philosopher known to the Rig Veda. See R. V. I. 164-46; R. V. X. 129-2.

He is a protegee of King Bali of Magadha and Puranic writers trace the descent of Magadha and Andhra Kings to Dirghatamas, otherwise known as Go-tama. This Dirghatamas was a Go-vratin (गोव्रतिन्). The Mahabharata says of him.

“ गोधर्मं सोऽस्मेयी स्त्री कृपमीं गतवान्सु सः ”

The Matsya Purana (Ch. 48) gives a full description of this Go-dharma and the Mahabharata (See Udyoga Parva (Ch. 99) puts them in the country of Patala and calls the followers of this Dharma, Vipras (विप्राः) or inspired sages. Patala is the country of the Nagas and the connection of Gautama Buddha with Naga Kings is familiar to the students of his history. The Mahabharata says—

भक्त गोव्रतिनो विप्राः स्वाध्यायान्मायकर्मिणः ।

सक्तप्राणा जितस्वर्गाः निवसन्ति महर्षयः ॥

यत्त तत्त शयो निर्व्यं येनकेनचिदाश्रितः ।

येनकेनचिदाच्छिन्नः स गोव्रत इहोच्यते ॥

The Vishnu Purana also refers to them. (I. 6, 11-12; II. 1. 26).

यथेच्छावासनिरताः सर्वैवाध्याविर्जिताः ।

शुद्धान्तःकरणाः शुद्धाः सर्वानुष्ठाननिर्मलाः

धर्माधर्मौ न तेष्वस्थां गोतमाधममप्यमाः.

These Go-vratins are of ancient origin, free to live wherever they liked unworried by social or ritualistic conventions. They were pure at heart, blameless in action. The sacred tree of these people is called Vipra (विप्र) or the Pipal tree. Vamadeva Vrata mentioned by the Chandogyopanishad (II. 13. 1-2) refers to

the same class and the same practices. Vamadeva was a Gautama. The idea of freedom with these people was carried to two opposite extremes ending in absolute spiritualistic Unism and materialistic Monism on the other.

There are three prominent Gautamas mentioned in our literature—

- (a) The early Sutrakara—probably the husband of Ahalya.
- (b) The author of Nyaya Sutra, generally known as Akshapada.
- (c) Gautama Sakyamuni, the reputed founder of Buddhism. There is a common vein of rationalism running through the teachings of all the three. None of them trouble themselves about the existence of a personal God.

These Go-vratins are the Brahmadadins of the Upanishadic literature. Of the three illustrious Gautamas mentioned above we have occasion here to speak particularly of (c), incidentally dealing with (a) and (b) as representatives of the Brahma Vidya of our philosophical literature.

Sakya Buddha—The Son-God

To understand the real import of Buddhism on both theological and metaphysical bases, it is necessary to consider the historicity of Sakya Buddha, whose creed is believed later on to have split into the two historical divisions of Mahayanism and Hinayanism or the Southern and the Northern divisions.

Gautama Buddha with the halo of legendary tales enshrouding him is only an ideal personage representing the Son-God in the Trinity of all religions propounding a sacred three. An enquiry therefore into the historicity of Gautama Buddha is interesting not merely from the point of view of the comparative religionist; it is essential also from the standpoint of the orthodox religionist to whatever philosophic persuasion he may belong—Dvaita, Viśiṣṭa-Ādwaita or Advaita. Each one of them has his own imaginary hatred against him as an atheist and materialist.

His greatness not capable of being denied, the Puranic religionist has taken him as an avatar of Vishnu for purposes of leading astray Asuras and unbelievers.

The justification for the existence of such a partial God or Avatara for the purpose of favouring some portion of his own creation no sane system can tolerate and approve.

Various views are held by Western scholars on the historicity of Gautama Buddha.

The enquiry was started by Professor Wilson in 1854. In his *Essays* vol. II, p. 346, the scholar raised the question as follows. "The name of Sakya's father, Suddhodana—he, whose food is pure—suggests an allegorical signification and in that of his mother, Maya or Mayadevi—illusion. Divine illusion—we have a manifest allegorical fiction; his peculiar appellation as prince Siddhartha—he by whom the end is accomplished, and his religious name Buddha—he by whom all is known, are very much in the style of Pilgrim's Progress, and the city of his birth, Kapilavastu, which has no place in the geography of the Hindus, is of the same description. It is explained the 'tawny site', but it may also be rendered the substance of Kapila, intimating in fact the Sankhya Philosophy, the doctrine of Kapilamuni, upon which the fundamental elements of Buddhism, the eternity of matter, the principles of things and the final extinction are evidently based. It seems not impossible after all that Sakyamuni is an unreal being, and that all that is related of him is as much a fiction as is that of his preceding migrations, and the miracles that attended his birth, his life and his departure." The writer of the article on Buddhism in *Encyclopædia Britannica* (13th Edition) criticised the views of Professor Wilson and pointed out: "No one however would support this view; and it is admitted that under the mass of miraculous tales which have been handed down regarding him, there is a basis of truth already sufficiently clear to render possible an intelligent history."

Weber seems to identify Kapila and Gautama Buddha on the ground that Gautama Buddha is said to have been born at Kapilavastu. Professor Radhakrishnan in his *Indian Philosophy*—(Vol I p. 351 note 5) says: "while we are willing to admit that much of the popular account of Buddha is legendary we are not so ready to accept the recent view that it is all a legend. We refer to the theory started by Senart and developed by a few others that the whole story of Buddha is a myth, added at a later date to a religion which had a natural growth."

M. Senart maintains that we have in the story of Buddha, a Sun-myth mixed with many others heterogeneous tendencies. We are not prepared to admit this hypothesis."

In the face of this authoritative pronouncement of Professor Radhakrishnan it may be presumptuous on my part to attempt to resuscitate the theory of the non-historicity of Gautama Buddha. The professor does not assign any reasons for his assertion. The

professor does not trace the beginnings of the religion which according to him, 'had a natural growth.' Its mythological, ritualistic and metaphysical basis is certainly Asura in origin and goes back to the far off days when Asura Varuna (Ahurmazda) stood at the head of the Pantheon. Mitraism and Christianity are its later developments.

A comparative study of the 'Son-God' in all religions both Indian and Semitic supports the view that Gautama Buddha is an aspect of Kumara or Brahma, the fire God of the Agnikula or the Bhrigu-Angirases, by whatever name he may be called.

I may here mention incidentally that all the Ten Avatars of Vishnu, among which Gautama Buddha is one, are only various aspects of this Son-God or Brahma. This aspect of the question I shall deal with in the later issues.

Buddha, the Gautama, belongs to a hierarchy coming from Budha (the planet Mercury), the son of Soma or the Moon-crested God Mahesa.

Wherever Budha or Mercury is worshipped, there we may be certain to find legendary accounts similar to that of Gautama Buddha and for obvious reasons. With Mercury is associated Mars, and Kumara or Skanda blends in himself the two aspects of Mercury and Mars. We have the same blend in the legendary accounts relating to Gautama Buddha, in his parentage, birth place, tribal name country and environments.

Professor Max Müller missed the point and has strange arguments for disproving the connection of Budha and Buddha. His failure to identify the two names and creeds relating to same is entirely due to predilection in favour of Philology and pure Vedic names.

The scholar did not investigate the cult and religion of the Asuras and in fact has nothing to say about the Asuras. (See his Lectures on Science of Religion, pp. 306-318).

Wodenism and Buddhism are certainly inter-related and Budha's worship is the progenitor of Buddhism. The professor observes at page 305 of the work : " Buddhism which is the offspring of, but at the same time marks a reaction against the ancient Brahmanism of India withered away after a time on the soil from which it had sprung and assumed its importance only after it had been transplanted from India, and struck root among Turanian nations, in the very centre of the Asiatic continent.

Buddhism being at its birth an Aryan religion, ended by becoming the religion of the Turanian world."

But really the case is the reverse. It is the Turanian-Dravidian-Semitic that gave religion to the Aryan, and to this day the Aryan is Aryan in his social instincts but a Semitic or Dravidian in his religious instincts.

Sakya Buddha is said to belong to the tribe of GAUTAMAS. His father's name is SUDDHODANA; his mother's name is MAYADEVI; his birth place is KAPILAVASTU situate on the banks of the river ROHINI; his son's name is RAHULA; the tree of his inspiration is the famous BODHI-TREE, the Pipal tree or Vipra of the Govratins of Patala the country of the Nagas. All these names connect him with the rationalistic Gautamas and the Sankhya Kapila descendants of the 'Fire-God' like the Angirasa Gautama.

One Gautama is the author of Rig Veda Book I. Suktas 75-94. This Gautama is the son of Rahugana. One of his sons was Vama-deva, the seer of Rig Veda ix. 4.

Rahugana is according to Vishnu Purana and the Bhagavata Purana, one of the most ardent disciples of Kapila. Rahugana is the patronymic of Gautama even according to the Sathapatha Brahmana. It appears as though Rahula son of Buddha is named after this Rahugana.

Rig Veda I. 78. 5 says: "A pleasant song we sons of Rahugana have sung." Referring to the Gautamas, verse (1) says: "We Gautamas with sacred song, exalt thee for thy glory's sake."

We shall proceed to a discussion of all the details.

(To be continued)



3. Back View of Ratna-Kiritam of Sri Malayappasvami
(Processional Image of Sri Venkatesvara).

PLACES OF ANTIQUARIAN INTEREST IN SOUTH INDIA

P. V. JAGADISA IYER

(Continued from 374th page)

Ennayiram, in the South Arcot district, is a place of great importance, probably on account of the Tamilian community named *Ashta sahasram*, i.e., the 8000, having had their stronghold at this place. There existed in 1036 A.D. a number of shrines near this place to various gods. The founding of a hostel and a college here, giving the strength of the teaching-staff, the number of the attendant disciples and their maintenance, is available in an inscription recorded in the temple here during the reign of Rājendra Chōla I. The king's conquest of the northern region, of his stately return-march with all the splendour of a conqueror, of his wedding the Gangā and building a hall and feeding a number of people in it are also known. *Rājarāja-chaturvādināṅgalam* is the name given in epigraphs to this place.

The charities made to the temple were mainly intended for maintaining a hostel and a college for Vedic study. Four persons were appointed for the recitation of the *Tiruvāymoḷi* hymns in the temple and feeding Sri Vaishnavas in the *Mutt* attached to the temple, and to meet the expenditure the village of Ānāṅgūr alias Rājarājanallūr was gifted. Provision was also made for conducting a seven-days' festival in Āni-Anuḷam, when 1,000 Sri-Vaishnavas to be fed and for taking the God in procession round the village, in a car. In the Gangaikondasolai maṇḍapa were fed 75 students studying *Rig-Vēda*, 75 studying *Yajur-Vēda*, 20 studying *Ghāṇḍōga-Sāma*, 20 studying *Talavākāra-Sāma*, 20 studying the *Vājasanīya*, 10 studying the *Atharva*, 10 studying the Baudhayaniya *Grihya-kalpa* and *Ghana*; thus making a total of 230 *Brahmachārins* for studying the *Vēdas*. Besides these, 40 persons learnt *Rupāvātāra*, 25 the *Vyākaraṇa*, 35 *Prabhākara* and 10 *Vēdānta*. Ten professors were appointed to teach the *Vēdas*. Not only in this place the regular conduct of worship was maintained, but also the study of the *Vēdas*, Philosophy, Grammar and other sciences was encouraged.

The hostel attached to the temple here seems to have fed not only the teachers and students of the Vedic college, but other men as well. Provision was made for feeding 506 Brāhmins well-versed in *Vēdas* and others. On the Srijayanti-festival day those Brāhmins who studied to the end of the *Vēdas* were given each a gold-flower and a

gold-ring. On the merchant class, which received money from the market, devolved the duty of supplying excellently husked-rice. The Village Committee had to look after the daily supply of the firewood required for the hostel and they met in the pavilion called *Mummaḍisōlan-maṇḍapa* in company with the chief of the town. In 1543 A.D. the shrine of *Aḷagiyasingapperumāl* was reconstructed as the building put up originally by *Rājendrachōḷa* had become dilapidated and this temple stood in the centre of the 24 sacred temples in the village. King *Kulōttunga Chōḷa* opened water-works.

Tiruvadavayal, in the district of Tanjore near *Nādāmangalam*, is noted for an unpublished portion of the famous Tamil literature *Tāvāram* being inscribed on the walls of the temple here. These *Tāvāram* hymns have acquired the sanctity of the *Vēdas*. During the reign of Chōḷa King *Rājarāja-Abhayakulasākhara* there was a great devotee of the *Vināyaka-God* at *Tirunāraiṇār* near *Chidambaram*. Through the miraculous intervention of this devotee, they came to learn that the *Tāvāram* songs were preserved on palm leaves in one of the rooms in an enclosure of the temple at *Chidambaram*. Of the three authors of these *Tāvāram* songs, only 384 of *Sambandhar* was met with. These songs were printed; 11 more that are not available in the printed book were discovered cut on stones in this temple. So these form a valuable addition to the existing songs.

Gangaikondasolapuram in the district of Trichinopoly, was the capital of the later Chōḷas, during the 11th century from the time of Chōḷa King *Rājendra I*, who founded this place and also put up a huge temple therein on the model of the one at Tanjore, which owes its existence to his father the great *Rājarāja I*. A rampart surrounded the temple and parts of this only are visible now. The scene of *Chañṣvara*—the head of the *Saiva-gaṇas* is depicted on the wall outside the *mandapa*, wherein this devotee is being crowned by *Siva* Himself. A big deep well was sunk, the entrance to it was by a *Lion-face* and the water to it was supplied from the *Ganges*. A monolithic *Navagraha* (Nine planets) sculpture is depicted as being drawn by seven horses with the figure of the planets carved at the sides of it.

The palace is now in ruins, and remains of the past buildings are available under-ground. The names of the various parts of the Palace are still given to the different portions of the place. Traces also of the stone aqueduct, through which water was conducted from the *Koḷḷadam* to the big irrigation tank dug here by the King, are visible. The tower over the sanctum is high, built of stone with figures of various Gods on the sides.

Srisaïlam, in the district of Kurnool, is a place of high religious importance. This is at the tail end of the Eastern ghats and the hill here is named *Nandīparvata*. The temple on the hill is dedicated to Siva-God Mallikārjuna. The tract of country around this Śrisaïlam, though now a very rugged and impassable jungle infested with wild beasts, seems to have been in a much better condition under the Vijayanagara Kings. During the reign of the famous King of this line—Krishnadevarāya it was the head-quarters of a Province. In course of time, probably on account of the nature of the country all round, and with the advance of the Mahammadans to the south of the river Krishna, Śrisaïlam seems to have ceased to be the capital of a Province, which was transferred to Venkaṭadri-pāṭam, on the border of the jungle. This place too has now become insignificant; but traces of the ancient buildings are visible.

Maijāladēvi, queen of Trailōkyamalla Sōmēsvara I, with the chief Ballavarasa paid a visit to the God in this temple as well as to the one at Pātālaganga, the bathing-ghat, and on that occasion gave gifts to Kāṣamukha teacher Surēvara-Pandita, the disciple of Gangarāsi-Bhaṭṭāraka, who was presiding over the temple of Brahmēsvara at Mōsaṅgi, for the benefit of the temple at Kollam, which is said to have been the Western entrance to the Śrisaïla region.

This is a place of great sanctity and importance for the Śaivas. The walls of the temple are sculptured with *Purāṇic*-scenes. According to the local chronicle Princess Chandravatī, a daughter of the Gupta King Chandragupta, the Maurya King of Magadha, offered daily a garland of jasmine flowers to the God which pleased Him. The importance of this place is so great to the Hindus that on the occasion of each religious observance, while repeating the astronomical advance of time and the specification of the position of the observer, every Hindu specifies this place with reference to the mountain Śrīsaïla. This may be purely due to the geographical situation of the hill, almost in the centre of the Telugu country; but still the custom clearly indicates the importance and religious sanctity which people attach to Śrīsaïlam.

The early Kadamba king Mayāravarman of about the 6th century had his territory to the gates of Śrīsaïlam. It is also mentioned in the early Tamil poem *Tivāram*. A subordinate of the Hoysala King in the 12th century sent for *linga*-stones from the bed of the Pātālaganga river at Śrīsaïlam to instal them in the shrines put up by him in his dominion. The one peculiarity connected with this famous shrine in the midst of the forest region is that the aboriginal tribe—Chenchus of the Nallamalai forests, have a free

permit to enter the sanctum of the God, to drag the car and to do all other minor services within the temple. Their devotion to the deity is so characteristic that popularly the Mallikārjuna-God here is called Chenchu-Mallaya. On *Sivarātri*-festival occasion and other days of great religious sanctity, thousands of pilgrims bathe in the Pātāлагаṅga (Kishna) river at the foot of the hill and then proceed to worship the God on the hill-temple.

Vittalāmbā, a Kadamba Princess of the 14th century, is said to have reconstructed the steps on the way to the Pātāлагаṅga, which were put up by Vāma-Redḍi of the Redḍi-King family. In 1404-05 A.D., the maṇḍapa of the temple with its porches, door-ways and massive pillars was constructed by king Harihara II of the Vijianagar dynasty. Two chiefs of the Sāluva-race, who superceded the Vijianagara kings, built tanks on the Srisailla mountain. Krishnadevarāya had rows of mandapas constructed on either side of the car street. His subordinate Chandra-sākharayya at this place presented golden Nandi and Bhringi to this temple. Another chief Sānta-Linga, whose father had covered with gold plate the figures of Nandi and Bhringi on the roof of the maṇḍapa, got a car made and a water-channel dug for the use of the people from different countries who came to Śrīsailla. He is said to have overcome the Jainas and covered with gold leaf the eaves of the Maṇḍapa, to have renovated the high gopuras on the east and south sides of the enclosure. A merchant of Rājahmundry had the sculpture of sage Bhringi and Virabhadra-god put up. In 1518 A.D. one Parvatayya and his wife constructed a tank near Bhīmuni-kōṣamu and also planted a flower-garden at Siddhapura at the foot of the hill, and in 1529 A.D. a minister had the Kalyāṇa-maṇḍapa on the north of the temple and the shrine called Dāmāsa constructed. In the maṇḍapa adjoining the Nandi-maṇḍapa within the temple is an inscription giving the genealogy of the Redḍi-kings, of whom the first was Pōla. The repairs to the southern court wall, the setting up of the iron pillars and the renovation of the maṇḍapa of the south gōpura are attributed to one Mallasāni Annaya Ayapa. The tank-Ganga Samudra at Siddhapura was constructed by Saluva king Parvatayyadēva. An image of Annapārṇa-Bhavāni was installed within the kitchen of the temple. The bund across the stream Bhōgavati on the west side of the temple, being out of repair Vijianagara King Rāmarāja caused the bund to be reconstructed.

Ahobalam, in the district of Kurnool, is of great sanctity to the Vaishnavite Hindus. Temples to God Narasimha exist, both on the hill here as well as at the foot named Lower or *Chinna* Ahōbalam.

The *Eguva* (upper) or *Pedda* Ahōbalam, at a distance of about seven miles from the other, is on the rocky bed of a stream. *Singavāṅkunram* is the *purāṇic* name of the place. The temple at Diguva (lower) Ahōbalam is the bigger of the two. It is said that in 1578-79 A.D. a certain Ibhārāmu in alliance with Hanḍevāru devastated the surrounding country, reached Ahōbalam and completely ruined it. About 5 or 6 years afterwards the sacred place was reconsecrated. The Hanḍe chiefs of Anantapūr were defeated and the place restored to its original position. The Jayasthambha then established in memory of this incident is said to be the Garuḍasthambha now standing in front of the sanctum.

The central deity in the upper Ahōbalam is ten-armed Narasimha, standing in a natural cleft of the rock and tearing open the bowels of the giant Hiranyakaśipu. This form of Narasimha is what is termed fierce-Narasimha, while the other form mild-Narasimha in the lower Ahōbam is designated Lakshmi-Narasimha or Prahlāda-Varada. During 16 specified days in the year the God on the hill is brought in procession to Lower Ahōbalam and taken back. There is a shrine to Siva-linga (consecrated in the walled-off portion) of the natural cave in which Narasimha is worshipped. Kshirābdhi Navanarasimha Mandapa was built by Sarvadāva Sōmayājulu of Pūrūr. The God was taken in procession in a palanquin on the fifteenth day of the bright half of Kārtika.

A feeding-house named Rāmānujakāṭa existed in the shrine of Bhāshyakāra for feeding pilgrims. The Vasanta-Mandapa on the north side of the temple at Diguva Ahōbalam was put up by Narasamangāru. The conquests of Krishnadēvarāya of Vijayanagar in the last of his second campaign against Kalinga when he visited Ahōbalam in 1516 A.D. are given in an inscribed stone at the entrance into the shrine. The tank Kōnasamudram otherwise called Nārāyanasamudram in the village Ālamāru was built by Parāṅkusa Vansaṭhakōpa Jiyamgāru.

The merchants of Āravīḍu made a gift of seven gold-gilt pinnacles for the big *gōpura* of the big Viranarasimha. Konḍrāja Venkatrāja Timmarāja had expelled the Mahammadam chief Ibhārāmu (Ibrahim) who had occupied the temple for 7 years in alliance with the Hanḍevāru chief. The garden-festival was conducted near the square tank on the way to the tank Bhārgava-tirtham. Sūrapa Obulayadāva set up the Garuḍasthambha in the street opposite to the temple and provided offerings on 220 festival days in the year on which the God was brought in procession and seated on the platform

of this pillar. The four-pillared mandapa in the south-east corner of the street was built by Gōpinātharāju.

Tiruvānaikkāval *alias* **Jambukesvaram** is near Trichinopoly in the island of Srirangam between the rivers Kāvāri and Kolḷidam.

Tiruvānaikkāval is the ancient Jambukēśvaram, where there is a permanent flow of water around the central lingam. The legend connected with the worship of an Elephant and a Spider at this place is that over the linga under a white *Jambu* tree a spider constructed a canopy in order to prevent dry leaves from dropping on the linga. When an elephant living in the grove saw the cobwebs, he tore them down, because he considered them out of place, the spider became angry, crawled into the trunk of the elephant and bit it. The animal dashed his trunk on the ground and died. So did the spider too. In due course, the spider was reborn as the Chola King Kō-chengannan, who is said to have possessed the faculty of remembering his former birth and constructed a temple to Śiva near the white *Jambu* tree in the sacred elephant grove where he, as a spider, had formerly worshipped the linga.

The Sankarāchārya Mutt was located in the street called Ponvāsikonḍān and it was founded by Sōlakōn and was then named Nārpatteṇḍayiravan-madam in the 13th century, its presiding priests being direct disciples of Namassivāyadēva of the lineage of the Tiruchchattimuggattu-Mudaliyārs. A mandapa was built in the shrine of the temple here. One of the daughters of a drummer was engaged as a servant of this temple and five other maid servants were also dedicated and provided with houses and lands. The shrine of Prasannisvaram-Udayār *alias* Rājakkalnāyanār stood on the west of the main temple here. A political compact was entered into between Siyan Udayapillai *alias* Pillai Akalanka Nādāyān and Tondan Sēman *alias* Rājarājamāvarayan.

Kumbhakonam in Tanjore district, is famous for its numerous temples to both Śiva and Vishnu gods. From an epigraph in the Śārṅgapāṇi temple here, it is seen that during the time of Kulattuṅga Chola III the shrine to Natarāja was set up in the temple of Sōmanātha dēva and that at the same time cake-offerings were provided to God-Śārṅgapāṇi. Considering the cramped appearance of the present Sōmanātha temple and the location of this mandapa, wherein this inscription is met with to its south, it is likely that it had originally formed part of that temple for the image of Natarāja, and that at a later period the Śārṅgapāṇi temple had encroached on the

precincts of its neighbour, and included this mandapa in its own compound. This encroachment was perhaps effected during the supremacy of the Tanjore Nāyaka kings, and as a consequence of this, the god in the Sōmanātha temple earned the appropriate nickname *Ēlai-Sōmanātha* (Poor Sōmanātha).

The assembly of Tirumalairājapuram, Kumbakonam taluk, having had to cut a channel through the land belonging to the Buddha temple at Tiruvaḷandurai, a piece of land in Tirumalairājapuram was given as compensation therefor, or for repairs,

In the *Draupadi* temple in the heart of *Kumbakonam* dedicated to the five Pāṇḍavas and their common wife Draupadi, is a figure of Bhadrakāḷi with eight arms and a flaming crown crushing the head of a giant under her left foot. In the central shrine is the figure of Draupadi with one of her five husbands, Arjuna. Next to Bhadrakāḷi are two huge heads of Aravan, said to be a son of Arjuna by a Nāga Princess.

There is also a shrine to *Ayyanār* alias *Hariharaputra* or *Mahā-Sāstā* created by Śiva and Vishnu conjointly. He is considered a village-deity and is attended by various demons. He has long curly hair, a crown and ear-rings of gold-leaves and is seated on a throne below a banyan tree. In front of the shrine is a colossal figure of a horse and on an elephant of painted brick and *chunam*, which are supposed to serve him as vehicles in his nightly perambulation.

Māriyamman is a village-Goddess who is said to preside over small-pox and other infectious diseases. The ceremony peculiar to this temple is the carrying on head the *karagam* by dressing the selected person who has taken a vow to perform the ceremony in the yellow cloth of a woman and making him carry on his head a pot profusely decorated with flowers and margosa leaves and supposed to contain in it the spirit of the particular Goddess for whose propitiation the ceremony is gone through.

Kumbakonam is the place where the grand *Mahāmākhāṁ* festival takes place once in 12 years. The famous Vijayanagara King Krishnadevarāya visited one of these festivals and on his way to this place from Vijayanagara visited Nāgaḷapuram alias Arigandapuram whither he proceeded after planting a pillar of victory at Simhāchalam and halting at Tirupati hill. In 1510—11 he remitted the tax payable on occasions of marriage, both on the brides and bridegrooms of all castes. That it was levied throughout South India is evident from the mention of this tax on weddings referred to in the *Leiden grant*.

At Kumbakōnam was fought a battle between the Pāndyas on one side and the Ganga-Pallavas, Cholas, Kalingas and Magadhas on the other side. The scene of action was on the bank of the river Arasālār on the south of the town. The site now goes by the name Mādālampūttai the big place where army stood. Parāntaka I is said to have levied an impost on the members of the assembly of Kumbakōnam and that they had agreed to pay the amounts towards the maintenance of the Pāndya soldiers, who were stationed here after the conquest of the Pāndya country by Parāntaka. Āditya Karikāla II made gifts of land to the Brahmans who expounded *Prābhākaram* in the temple of Nāgēsvara and he had a shrine to Sambandar put up in this place. *Prābhākaram* is one of the commentaries by Prabhākara on the Śābara Bhāshya on Pūrva-mimāṃsā sūtras. It founded a new school of Philosophy called Prabhākara Māta after its expounder the great Prabhākara of about the eighth century.

King Rājendra chōla provided for offerings to the image of Selvappirān in the central shrine of the temple of God Nāgēsvara-svāmi and he had a shrine to Sambandar put up in this temple. Ālvār Tiruppurabiyam Udaiyān *alias* Sembiyan Pallavarāyan of Vālūr set up an image named Tiruppurambiyam-Udaiyār in the eastern enclosure of the temple.

Kumbakōnam is now the head-quarters of a Mutt of Sri Sankarā-chārya, whose original seat is believed to have been at Conjeevaram. In proof of this, there is still a building at Conjeevaram and lands lying in and around Conjeevaram and in the district of North Arcot belonging to this *Mutt*.

To be continued)

SRI VENKATACHALA-MAHAATMYA

S. SUBRAHMANYA SASTRY, B.A., Dēvasthānam Archæologist.

(Continued from page 104.)

CHAPTER X.

The Episode of the Vānaras who entered the Vaikuntha Cave.

Sāta continued his narrative thus :—"The Vānara leaders Gaja, Gavāksha, Gavaya, Śarabha, Gandhamādana, Mainda, Dvividā, and the most intelligent Sushāna entered a cave enveloped in thick darkness and situated to the north-east of the *Svāmi-pushkarinī*. These Vānaras who possessed prowess equal to that of a lion proceeded a long way through the darkness which clouded the vision of their eyes. There they observed an immense light as bright as the light emitted by the combination of a thousand suns, as the light of all the stars compaginated together and as the light of numerous lightnings commingled into a single entity. In the midst of that light existed a beautiful city constructed of melted gold, which was adorned with gates decorated with festoons and with hundreds of beautiful pleasure-gardens, and which was engirded by a river of pure crystal water and ornamented with *gōpuras* bedecked with gems, rubies, cat's-eyes and pearls. The place contained many *maṇḍapas* (porticos) and hundreds of *prāsādas* (buildings) and consisted of a large number of big streets filled with elephants and cars standing in them, and inhabited by numerous damsels, and shone with all auspicious things. Its people had four hands and bore the *śaṅkha* (conch) and the *chakra* (discus). They were dressed in white clothes and adorned with white flower-garlands and different kinds of jewels. Their bodies were besmeared with the fragrant *chandanam* (sandal) and their hearts were filled with exceeding joy.

In the midst of the city stood a large celestial shrine superimposed by a *vimāna* (dome) as lustrous as the sun, topped by a *śikhara* as tall as the *īrīga* (peak) of the high Mount Mēru, with an appearance feasting the eye. The shrine issued forth variegated lustres and contained a *maṇḍapa* ornamented with gems. It was also resonant with the pleasing sounds of the musical instruments *bhāṛi*, *mṛdaṅga*, *paṇava* and *mardala*, with the measured steps of the dance and the notes of music, as well as with the utterance of the adulations of the *Kinnaras*. Therein the Vānaras beheld a *Parama-Purusha* whose face was as resplendent as the full moon, who had four arms,

who possessed well proportioned limbs, who held the *Śaṅkha* and the *Chakra*, who was dressed in a *pitāmbara*, who put on a smiling face, who was seated on a golden throne placed over the body of *Ādisāsha*, who wore a crown the radiance of which was enhanced by the splendour of the gems embedded in the hoods of *Ādisāsha*, who was adorned with all kinds of jewels, who leaned on his right hand that rested on the throne, who held his right leg crosswise over the knee of his left leg, who held his left hand hanging, who was served by *Śrī-Dāvi* and *Bhū-Dāvi* on either side and by *Nijā-Dāvi* in front, who shone with the necklace known as the *Vaijayanti*, who bore the mark of the *Śrivatsa* and wore the pendant *Kaustubha* on his chest as well as the garland *Vanamālā*, whose two lotus-like eyes exhibited wavy motions of mercy, who had a parasol as white and circular as the *Chandra-maṇḍala*, and who was served affectionately by maids with the auspicious whisks and fans held in both their hands. These *Vānaras* having espied such a person were struck with wonder.

Forthwith an illustrious attendant, who had four arms and held a truncheon in his hand, ran towards the *Vānara* leaders and, flourishing his weapon so as to threaten them, drove them before him. They were seized with fright, came out of the cave hurriedly and narrated what all they witnessed within the cave to the *Vānaras* that remained outside. The *Vānaras* fancied that the deceitful, wicked and delusive *Rāvaṇa*, who is capable of assuming various forms according to his inclination, had caused this illusory vision which they observed, or that any other demon going by the name of *Rāvaṇa* produced it, and desired to examine the matter more closely. All the *Vānaras* consequently started together in haste and arrived at the spot where they noticed the cave previously. But now they found neither the city nor any trace of it. With this apprehension they wandered about the hill in vain in search of the city and then rested themselves till day-break.¹ In the morning the lotus-eyed

NOTE 1:—There are a few poetical translations of *Śrī Vēṅkaṭāchala-Māhātmyam* in Telugu, of which the one by the poetess-saint *Taṭikunḍa Vēṅkamāmbā* rendered during the 1st quarter of the 19th century seems to be the earliest and the most popularly known work, while another by *Dāmera Chinā-Vēṅkaṭārāyakavi*, the great-grandfather of the present *Zamīndār* of *Jaggampēṭa* Estate, is of a little later date, probably composed during the 3rd quarter of the same century. *Vēṅkamāmbā's* work, published by Messrs. Vavilla Ramaswamy Sastri & Sons, Madras, 1914, comprises the *Varāha-Purāṇa* in 3 cantos, *Bhaviṣyōtara-Purāṇa* in 2 cantos and *Pādma-Purāṇa* alias *Vīra-Lakṣmī-Vilāsam* in 1 canto; whereas *Chinā-Vēṅkaṭārāyakavi's* "*Vēṅkaṭāchala-Māhātmyamu*," printed at the "Ananda Press," Madras, 1925, consists of only the *Varāha-Purāṇa* in 3 cantos. *Vēṅkamāmbā's* *Vēṅkaṭāchala-*

Rāma moved his camp with his brother Lakshmaṇa and the Vānara chief Sugrīva, followed by his army, in order to come upon his enemy Rāvaṇa. Owing to the inherent powers of the *Svāmi-puṣhkariṇī* in which he bathed, he then annihilated Rāvaṇa, secured Sītā, returned to Ayōdhyā with his brothers and ruled over it long."

The Munis next requested Sita to give them an account of the cave in the Vaikuṇṭhādri which the Vānaras saw, and in compliance therewith Sita thus began to speak:—

"Munis, listen and I describe to you the *Dēva-māyā* of which I heard. The *Vaikuṇṭha-guhā*, so it is named, is impossible to be seen by Munis and Yōgis, and also by the Dēvas, on account of the *māyā* of God (i.e. the divine mystery attaching to it). Such a cave Lord Viṣṇu in His sportive mood afforded an opportunity to the Vānaras to espy. The persons that were noticed in the cave to wear the *Śaṅkha* and the *Ghaḍra* are the *Muktas* and the *Nityas* who have assumed the form of beatitude itself and who enjoy that ecstatic state through the possession of the requisite qualities for such enjoyment. They move through the worlds in their fanciful forms in the company of *Bhagavān* (God); and as *Ānanda-rūpas* render service to *Para-Brahma* (Supreme Lord), with whom they live. At all times when vice preponderates and men visit the Vaikuṇṭhādri, they dwell with God in the cave, so I was informed. On this meritorious *Ēśhādri* abides the Lord in the entity of the universe and engages Himself in pastime with the *Nitya-Sāris* and the *Muktas*. He resembles the black cloud in size and colour, has eyes resembling the blue lotus and stands on the summit of the *Nilādri* (blue mount). To that glorious God I offer my prayers even from here. Sinless sages, you have now heard the tale of the cave. Whoever listens to this story of the cave will have his sins destroyed and will acquire merit, fame, longevity of life and perpetuity of progeny. I have thus related to you the supreme merits of the *Śaṣhagiri* which I heard from venerable sages and I have also disclosed to you the powers of the gracious Lord who protected *Gajānīra* and who composes in Himself both the individual souls of the entire creation and the universal soul."

Māhātmyama "slightly deviates from the original here and there, and in the present instance the Vānaras are stated to have forthwith intimated their experience of the cave to Rāma who is alleged to have set their doubts at rest by explaining that the vision was produced by God for the sole purpose of absolving and elevating the Vānaras. So far Sita's explanation to the Munis in the text is here ascribed to Rāma. China-Vāṇakāṣṭhāya's rendering, however, follows the Saṁskṛit original closely.

This is the 42nd Chapter of "Śrī Varāha-Purāṇa" describing the episode of the Vānaras who entered the Vaikuṇṭha-guhā and other matters, and forms the 10th Chapter of "Śrī Vākaṭāchala-Māhātmya."

CHAPTER XI.

The advent to the Kshirarnava, the Brahmaloṇa and elsewhere of the Devarshis who were annoyed by Ravana and others.

The Munis addressed Sūta, "O great sage! You who are the famous impressive, intelligent and capable interpreter of the contents and implications of all *Śāstras*, pray tell us of the person to whom God, the grantor of the desired boons, who abides on the Vākaṭādri in a form visible to all humanity and who has put on the colour of the Añjanādri, had manifested Himself, since we are eager to know it." And in response to their request, Sūta thus commenced his narrative :—

"Munis, follow this; I am going to recount to you a superb episode pertaining to Vākaṭā which Vyāsamuni once narrated regarding His revelation to Brahma. On a certain occasion in the past, the Munis Jābāli, Kāśyapa, Gautama, Agastya, Vāmadēva, and Śatānanda, Sanaka and other Yōgis, and Vāsava (Indra) and other Dēvas were harassed by the wicked demons, the descendants of Hiranyakaśipu, and so they started in a body to represent their grievances to the eternal God Viṣṇu. They reached the northern shore of the *Kshirārṇava* (milk-ocean), and there Agastya and other sages and the Dēvas chanted hymns of praise: 'God, You who recline on the surface of the milk-ocean, who are the primeval cause, who dwell in the soul of the smallest of the created creatures, You alone were existent at the beginning of the creation, and none else existed; You are the sole creator of both the moving and stationary beings; we offer our obeisance to you who manifest Yourself in the forms of the world and who have taken upon Yourself the duty of protection of the world. O Madhusūdana! It is certain that you are ever wide awake and zealous in Your protection of the world, though apparently resting on Ādiśeṣha with Your consort Lakṣmī; but how has it happened that You have not cared for us at all? O Bhagavan Viṣṇu, lord of the Dēvas, who is the ocean of mercy, who is the grantor of boons and who is pure and hallowed, be pleased to show favour unto us.' Immediately

then an attendant of Vishṇu holding the *Śaṅkha* and the *Chakra* came down from the sky, addressed the Munis in these words, "The mysterious Bhagavān Vishṇu, the master—illusionist and the lord of Lakshmi, dwells on a certain hill on earth; why have you come here in search of Him? You may all go there to find Him," and suddenly flew back through the sky. They all turned round from that place, deliberated together as to why the Lord should have forsaken the *Kṣīrābdhi* (milk-ocean) for a dwelling on earth, and proceeded towards the auspicious *Vaikuṇṭha-lōka*. In the middle of the way they met Nārada-muni who was coming along playing on his lute (*viṇā*), whose body was as white as a crystal, who was shining with his forehead mark as white as camphor powder and who was returning from the *Vaikuṇṭha-lōka*, and accosted him thus, "High-souled Nārada, where had you been so long? You are acquainted with all the events in the three worlds and therein nothing escapes your ken. Where does Lakshmiā abide? Some wicked and deceitful demons (*Daityas*) living near the Śrīśaila (Tirumala, Tirupati hill) are intensely harrying the *manujas* (men), *tāpasas* (performers of penance, hermits) *yōgis* (ascetics) and *munis* (sages). And Rāvaṇa, having become proud of the strength of his arms, inflicts constant suffering on them. The omnipotent Vishṇu alone is capable of subduing them. We come to seek His protection, and pray tell us where He resides." With a return obeisance to them, Nārada made answer, "With a mind to see Nārāyaṇa, the possessor of the divine and exquisite form and the source of the highest felicity, I proceeded to the *Vaikuṇṭha-lōka*; and there some one intimated to me that Vishṇu is amusing Himself with Lakshmi on some hill on earth. Accordingly I am just returning therefrom. We shall all proceed to the *Brahma-lōka*, since Pitāmaha Brahma alone, the creator of the three worlds, knows the site." So the Munis and the Yōgis quickly started for the *Brahma-lōka*, together with Nārada. There they saw Brahma with His four arms, four faces as brilliant as fire, with His form seeming to embody the *Vēdas* and the *Śāstras*, attended by Gāyatrī, Sāvitrī and Sarasvatī, and all Kinnaras, Uragas, Gandharvas and Siddhas in groups, and also by the embodied *Vēdas* and *Śāstras* and by the *Dikpālas*, and seated on the glorious and supreme throne (*Paramāsana*). The Dēvas and the Munis prostrated themselves before Brahma who offered them seats and enquired after their welfare. They replied, "By Your grace nothing is difficult to be overcome; and in all respects we feel happy. But we suffer injury at the hands of Rāvaṇa. Certain *Daityas* inhabiting the regions near the Śrīśaila (Tirumala) are oppressing men who are

engrossed in their *Karma* (religious rites and sacrifices); and the pure-hearted Munis apprehending a decline of their powers acquired through their *tapas* (self-mortification), if they curse the demons, have put up with their annoyance so long; but henceforward it is impossible to bear the suffering. Only the omnipotent Bhagavān Viṣṇu is able to destroy them. We are unable to find Him anywhere in the three worlds. You alone are our refuge and we beseech You to save us from this stupendous calamity." Thus petitioned to by the Yōgis and Tāpasas and the Dēvas headed by Indra, Brahma considered the matter for a while and then made answer to the Dēvas and the Munis.

This is the 43rd Chapter of "Śrī Varāha-Purāṇa" detailing the advent to the Kṣhīrārṇava, Brahmaloṅka and elsewhere of the Dēva-Rishis tormented by Rāvaṇa and others, and forms the 11th Chapter of "Śrī Vākaṭāchala-Māhātmya."

CHAPTER XII.

The arrival of Brahma and others on the Venkatachala.

Brahma replied, "Through his austere penance in the past, Rāvaṇa earned a boon of indestruction as against the instrumentality of the Dēvas, but owing to his arrogance he failed to crave a similar immunity from death at the hands of men. I therefore consider that the only means of escape is to seek refuge of Viṣṇu who now abides on the Vākaṭāchala on earth and whom we shall petition to take steps to annihilate the *Daityas*. I will accompany you and we will all start together immediately. We cannot find Him at once but we will have to seek Him out in different places, such as the plateaus over the hills, beside the mountain torrents and rivers in the plains, and in mountain caves. Of all the places on earth His most favourite resort is the Vākaṭa Hill, whereon, assuming the form of the parrot and other birds and of the deer and other animals, He engages Himself in pastime with Lakshmi and the Sūris. He is immensely pleased with the *giri-pradakṣhiṇam* (circumambulation of the hill) and so we must wheel round the hill in the proper manner by the right. A great king Daśaratha, born in the Ikshvāku race, will proceed to the Vākaṭādri and perform an extraordinary penance on the bank of the *Svāmi-pushkarinī* and Śrīyahpati (Viṣṇu) will reveal Himself to that king."

Instantly Brahma and the Munis, Dēvas and Yōgis left the *Brahma-lōka* and soon reached the Śēṣhādri (hill) abounding in the different kinds of animals, birds, fishes and trees. The hill contains numerous caves inhabited by the Siddhas and the Gandharvas, and by the Gandharvīs, Kinnarīs and Apsarasas, the melodious music of whose *vīṇā* (lute) pleases the minds of the visitors to the hill. This is the auspicious hill which the swift-winged Garuḍa brought to the earth. These seekers after God espied this auspicious hill, and passing from one peak to another and from one forest into another, took frequent ablutions in the purifying waters of the streams, rivulets, wells, pools, ponds, lakes and tanks and lovingly worshipped God with flowers, offered sweet and palatable fruits to Lord Śrinivāsa and thus rid themselves of tiresomeness. But they did not there find either God or His temple or its tower; nor did they meet the Munis engaged in deep meditation. However they came across certain ordinary Munis and with them they resided. Whenever they saw any animals, birds or Gandharvas with uncommon beauty and colour, they wondered if God Himself had assumed such forms and followed them in their movements on the hill.

The advent of Daśaratha to the Venkatachala with the desire of obtaining sons.

During this time king Daśaratha was ruling the earth from Ayōdhyā. He reigned for a long time over his subjects who followed the established regulations of the various castes; but he was not fortunate enough to have a son who could cheer his mind, and he was very much grieved at the absence of a son; and hence, approaching Vasishṭha-Maharshi, addressed him thus: "Sire, you are our family priest. In spite of my desire, I have not had a son for these long years to perpetuate the lineage. I am afflicted with sorrow for not having begotten a son for such a long period of time. Having committed many sins, I have become a sinner, and please tell me how a sinner can beget a son." At this request of Daśaratha, Vasishṭha concentrated his mind on the subject for a while and, having obtained a clear vision, he replied: "You are an auspicious monarch and, as such, how can sin attach itself to you? But by the exercise of my supernatural powers through concentration, I perceive the existence, as obstacles in the way, of certain evil deeds which hinder the birth of a son to you. And in order to expiate this sin and bring about the birth of a son, worship God Vākaṭhā, the lord of Lakshmi." On this advice, Daśaratha

enquired Vasishṭha, "Where does Viṣṇu abide and how can I seek Him?" and the Muni replied, "Two hundred *yōjanas* (about 2000 miles) to the south of the Ganges and a *krōśa* (about 2½ miles) to the north of the bank of the Suvarṇamukharī river stands the Vākaṭa Hill which is resplendent with innumerable sacred pools and lakes and with numerous Kinnarīs. It is not an ordinary hill but is a divine hill and the best among the hills. Men cannot comprehend its form. This Vākaṭāchala is dearer to Lord Nārāyaṇa residing in Vaikuṇṭhapura than either the orb of the sun or Vaikuṇṭha or Svarga (heaven). On this hill God Śrīnivāsa incessantly employs Himself in amusement with Lakṣmī. There the pure-souled Munis offer sacrifices to Him with the object of obtaining a glance of His form; Yōgis and Dēvas render penance constantly; and even the self-born Bhagavān Brahma will hereafter undertake a great penance on this most sacred hill for the unfoldment of God's mercy to all the worlds, and Hari (Viṣṇu) will manifest His superlative form to Brahma; and through this manifestation Mādhava (Viṣṇu) who is exceedingly liberal, like the rising river in flood, will grant the desires of all. And undoubtedly Gōvinda will grant your desire also." And with a delighted mind and a cheerful face, emperor Daśaratha started with Vasishṭha in the direction of the Vākaṭagiri. Crossing the Gaṅgā, Gōdāvarī, Kṛishṇavāṇī, Tuṅgabhadra, Pampā and Bhavanāsīnī rivers and taking ablutions in them, Daśaratha reached the high-peaked Vākaṭādri. Believing from the luxuriant growth of trees and shrubs thereon that the surrounding hill-forest combined in itself both the *Nandavanam* (the pleasure-garden of Indra) and the *Chaitraratham* (that of Kubāra), Daśaratha ascended the hill which seemed to be a young offspring (offshoot) of the Mahāmāru with its lovely scenery pleasing the mind; bathed in the streams, tanks, pools and lakes and *pushkariṇīs*, and became purified in body and washed of his sins. Having thus secured purity of mind and risen radiant with the hope of obtaining a son, he felt greatly elated as those that drank the blissful nectar like the Dēvas."

This is the 44th Chapter of "Śrī Varāha-Purāṇa" describing the advent, etc., of Brahma and others to the Vākaṭāchala, and forms the 12th Chapter of "Śrī Vākaṭāchala-Mahātmya."

POETRY OF MOTION

INDIAN DANCE AND MUSIC

A. VAIKUNTRAM PANDIT

BOMBAY

Dancing in the ordinary sense of the term means and implies the rhythmic swaying of the body and light tapping of the feet which in fact have always had a mysterious attraction for mankind. It is to dancing that music really owes its periodicity, its configuration shaping of its phrases into measures and even its rests. But music is not the only debtor to dancing in this matter ; for poetry is also found to have been heavily indebted to the dancing feet of the artiste. Metre is not a thing which concerns the ear only. It has to be visualised at the feet of the dancer. It has been well said therefore that metre constitutes the feet of the Veda उन्दः पादौ तु वेदस्य Rhythm in speech, rhythm in sound, rhythm in motion, to say in the language of Spencer, were in the beginning parts of the same thing.

Indeed, when we walk we take either long steps or short ones. We may walk fast or slow, still we walk in groups of equal steps ; we walk, to use the language of prosody, in spondees. But the moment we take one long step and one short step, when one step is fast and the other slow, we no longer really walk ; we begin to dance. And this is how triple time is said to develop in consequence directly from the dancing feet ; since triple time is nothing but a grouping of one strong long beat followed by a short light one symbolising the trochee in poetry. To illustrate, in dancing to spondees, that is, in what is called *Pāta* of the Indian music, at first beat ; but by reason of its being relegated to a position of relative unimportance, the second beat gradually becomes shorter and shorter and we rest no longer on the first beat. The result is the development of the trochaic rhythm. In this way it could easily be shown how the dactyl rhythm has also been developed from the steps of anapaest or what is technically called *Kawali* in the musical parlance of India. The *Choutala*, which consists of two long and two short steps is the Ionic feet of the English prosody. Such is the way how from the art of rhythm in the dancing feet is developed the art of rhythm and form in poetry.

However, it is quite evident that the music of India which is technically known by the name of Sangita resolves itself into two

classes namely, *Audible* and the *Visible*, one which is primarily emotional and the other dominantly sensuous, one arising from the melodic impulse of singing and the other arising from the rhythmic impulse of dancing. Indeed, to both the *Audible* and the *Visible* elements (*Sravya* and *Driya*), if we may call them so, metre and melody brought their power. To the song, metre brought its potential vitality and to the dance, melody added its soft charm and lulling rhyme. The weaving together of these elements into one art-fabric by means of the drum rhythmically as well as melodiously articulating the metre of the song and the dance, has been the ideal of all poets from Bharata to Bhānusingha.

From time immemorial the Indians idealised their dances, that is to say, they made their dances to fit their songs. They persistently thought of the ways and means to raise the emotional context of the words of the songs from mere abstract symbols to living representatives of the idea inherent in the song. They found that expression overshadows the spoken words. They felt that the shadow languages of gesture and expression which naturally accompany all words not only reinforce but galvanise the words into living representatives of the underlying idea. It is this gesture-language, featuring and expression, that is technically known by the name of *nritya* as distinguished from *nritya* which is not only more acrobatic in character but is devoid of aesthetic emotion (*Rasa*) and moods of the mind (*Bhāva*) which are most essential in *nritya*.

Bhāva or mood is the first touch of emotion in a mind previously at rest. When the emotion becomes more intense and finds expression in movements of the eyes, eyebrows, etc. it is called *hāva*. The *hāva* are ten in number and are included among the twenty ornaments or *Alankarās* of a heroine. They are,—*līla* or the imitation of the lover; *vilāsa* or flutter of delight; *vichhitti* or re-arrangement of dress or jewels to enhance loveliness; *vibhrama* or confusion and flurry; *kli-kinchita* or combination of anger, tears, joy and fear; *moḥāyita* or absorption in the thoughts of the lover when his name is heard; *kupāmita* or feigned anger; *bibboka* or feigned indifference; *lalita* or graceful swaying and lolling; *vibhrita* or silence in consequence of modesty. In short *bhāva* is but a mood of the mind or a feeling unexpressed whereas *hāva* is the emotion which finds expression in *cheshṇā* or the gesture that expresses it. Thus *nritya* as distinguished from the acrobatic *nritya* which primarily characterise the dances of the west, is that form of dance which is replete with mood or *bhāva* aesthetic emotion or *rasa*, suggestion

or *vyanjana* and *abhinaya* or gesture. In other words *nritya* is *āṅgikābhinaya* which means and implies exposition of a song or a theme of music by means of the gestures of the body and limbs that is, by means of the shadow language of gesture, featuring and other expressions. It is traditionally held by the artistes in India that the song should be sustained in the throat, its meaning to be shown by the hands, the mood by the glances and the rhythm to be marked by the feet. For wherever the hands move thither the glances follow; where the glances go, there the mind follows: where the mind travels there the mood forms itself and where it happens to condense itself, there wells up the æsthetic emotion or *rasa* to over-flow its corporeal confines, to touch with love-tinctured zeal of humanity at all points.

ROLE OF NRITYA

Indeed, in *nritya* the artiste is ever endeavouring as it were to break through the bondages of matter. In it he feels that his physical organism not only reveals but conceals the major portion of his deeper being. Such is the Indian *nritya* or gesture and expression. And the expression is the natural outcome of our spiritual energies. As such it is quite expected that artiste should overflow the boundaries of our imagination and gently touch with his sweet influence our practical life. For, art is not action, since that is utility; neither is it conduct, for that is morality. *nritya* as an art is essentially related to our manner of action and our mode of procedure. To illustrate by a few episodes from the *Śākuntala*, in watering a plant first show *nalini-padma-kōśa*—hands with palms down-wards; next raise them to the shoulder, incline the head, somewhat bending the slender body and then pour out. To move the *nalini-padmakōśa* hands downward is said to be pouring out. 'The gathering of flowers' has to be explained by means of gesture language and expression in the following way; hold the left hand horizontally in *arāla*, the right hand in *hansya* extended forward at the side; the left hand here represents a basket and the imaginary flowers are picked by the right hand and transferred to the left. The gestural exposition of 'fear from a bee' is given by moving the head quickly to and fro, the lips quivering, while *patāka* hands are held against the face, palms upwards.

MELODY AND NRITYA.

To define the role of *nritya* in the music of India is no easy matter. Just as a man is a duality of idealism and materialism, just

as speech has its shadow language, gesture and expression, or just music itself is the artistic synthesis of the emotional and the intellectual; so *nritya* is the shadow language of melody. If melody is held to be the gift of folk-song to music, *nritya* must be taken as its shadow language to visualise the emotional contents of the melody into living representatives of the underlying idea. And in fact just as in speech shadow language overwhelms the spoken words so in music *nritya* comparatively controls the melody. Melody is the expression of the inner motive and *nritya* that of its outer gestural manifestation. Indeed, the very term *motif*, which means musical theme, is significant in this connection. It is 'emotive' and expressly implies a moving form from the soul. Hence melody is the æsthetic of the inward principle of love and *nritya* is the outward law of righteousness. In consequence therefore, they might well be described to represent dynamic intension and mathematical extension. And in reality they are the spirit and form of music, melody inhabiting *nritya* in the same way that the soul or the animating motive dwells in the mode or manner in which we outwardly express ourselves. Hence melody like love, is the unitary outpouring of itself, while *nritya* like law is the duality of moral differentiation. And they stand respectively for the inner individual attitude and the outer social aspect of the artistic consciousness of the dancer. Thus we see that melody is related to *nritya* in the same way as spirituality to morality of the people. Really when these two powers, melody and *nritya*, supplement each other, then provided the thought is a noble one, the effect will be overwhelmingly convincing and we have great *sangita* as they call it.

But the art of Indian dancing like the art of singing is a deliberate art. Nothing is left to chance or to the impulse of the moment. When the curtain is raised and the dancer is already on the stage, it is too late to begin the making of a new work of art. And this is why it has been said that all activities of the gods whether in house or in garden spring from the constitutional disposition of the mind but all the activities of men result from the conscious working of the will and therefore, the details of the actions to be done should be carefully prescribed and followed. Indeed as the text of the play remains the same whoever the actor might be, precisely as the score of the musical composition is not varied by whomsoever it may be performed, so there is no reason why the accepted gesture language of India should be altered with a view, to set off advantageously the actor's personality. It is the action and not the dancer which is essential to the visible music of India.

There is in some quarters of the music world, a blind tradition about the relative merits of *nāṭyāchāryas* and their brethren the *gayanas* as singers. The latter take to themselves the first place in the field and assign a lower one to the dance masters. The peculiar excellence of the *gayanas* lie, in the distorted and degenerate opinion of the modern music world, in their ability to sing *rāga* and *rāgiṇī*. The *nrītyāchāryas* are supposed to be weak and insufficient in this respect, though stronger it may be in the line of *tāla*. The latter return the compliment with a full measure and overflowing and pity the poor vocalists, whose musical pains are miserably unsteady and shaky.

As one who can claim a pretty good knowledge, at first-hand of both these clans, I may give it as my considered and impartial opinion, that they are right and they are wrong. The *nrītyāchāryas* are by common consent stronger in *laya* than the *gayanas*. But it is not just nor true to say that they are back numbers in the actual elements that go to make a first class singer, I mean the *rāga* business. In the first place I do not admit the criterion in the least. *Rāga* is not the be-all and end-all of singing. "Man does not live by bread alone." One has to remind himself of the archaic definition of music. Song, instrument and dance (expression) go to make what is known as *Sangīta*. This puts out of court the first clan, in that they do not by their own confession, claim as much proficiency in *laya* as in *gāna*.

On the other hand we find that the other clan composed of *nadasvarakar* as and *Nrītyāchāryas* are not so hopeless. If we judge them by the above cannon of *Sangīta* we find that they have a place in the world of music, though woefully vague and uncertain. It is my individual opinion that they can develop a *rāga* longer and more fully and with greater richness of varieties than instrumentalists.

In fact the *Smritis* and the works on devotion lay it down the Brahmana should consider it as one of his daily duties that he cannot omit without making himself impure and sinful that he should sing and dance and express during the time of religious worship. We find it not only in India but all over the world that at all times the worship, at home and in the temples was always accompanied by song and dance.

David danced before the Arc. Greece, Egypt, Assyria, Chaldea, furnish us with records of a separate class of people chosen for this purpose. They were pure of body, speech and thought.

DEVOTIONAL DANCE

They trained themselves to perfection in the art of devotional dance and many of them were possessed of high *yogic* powers. The priests that served Osiris and Horus in Egypt, the priestesses that enacted the mysteries of the Goddess Isis in the same country, the priestesses that were attached to the Fanes of Jupiter and Apollo in Greece, and the Sybils of Rome, were but the sisters and brothers of what were known in India from time immemorial as the Archakas of the Shrines and the Devadāsīs, that sang and danced during religious worship. Like every other institution in India, it has, as Sri Krishna says, undergone great havoc at the hands of the Almighty Time.

Does it not strike one as strange that the Hindu Rishis whom one would always associate with dark caves and deep forests and intense meditation and austerities, should be the writers of text books and manuals on music in all its departments of song, instrument and *nritya*? Matanga, Dattila, Kohala, Nārada, Agastya, Bhāradvāja and many other great names are closely associated with the fine arts. For is it not Sarasvatī one of the Hindu Trinity in its Sakti or power aspect, the source and fountain of Poetry and Music?

Jayadeva taught his wife Padmāvatī to sing and dance before the Lord Sri Krishna while he was the conductor. Nārāyaṇa-tīrtha acted as Nrityāchārya and kept time on his *ghaṭa* with his *sanyāsīn* staff while Sri Krishna danced before him to the music of the *tarangas*. The teacher and his pupil have degenerated side by side. The evil seems to have gone very very deep. For we find that even centuries back, the writers on Sociology and Political Science look down with contempt and derision on the arts of song and dance. In the Ramayana itself, Sri Rama warns Bharata not to give much of his time and countenance to professionals of the singing and dancing variety.

The Gandharvas of old seem to have occupied a place in society not much different from what is now occupied by the dancers.

Now I take up the point for discussion about the place of dancers in the field of singing pure and simple as contrasted with the professional singers. Tradition and legend have it that Tumburu and Nārada sang with accompaniment when Siva exhibited his *Ananda Tāṇḍava*. Of course, you cannot even dream of a higher status for the singer that accompanies and conducts the dancer. The two Rishis are the last word on the science and art of music. And

after them Gandharvas like Chitrasena took the place of conductors, and Gandharva is a name to conjure with when you talk of music. In act the science of music is styled the Gāndharva Veda.

Now coming down to the condition of the art of Indian dancing there are very few, who have been taking pains to exhibit real art as found in the ancient times. But it is a pity they are not well patronised.

In the period of Devas, dance was prominent and foremost as Indra himself had a set of dancers as Menakā, Rambhā, Ūrvasī and Tilottama led by the great sage Nārada ;

Let us then revive the ancient art of the beautiful country, where the Lord Krishna once passed his youthful days singing with the voice of his *murali* and dancing the graceful dance with his favourite Rādhā and ever loving Gopis.

CLASSICAL DANCE

Classical dancing is a much discussed subject in India and elsewhere but though it is much discussed, whenever the question of reform is raised with regard to its technique and its content, convention cries loudly against it and hence progress in it is slow in our country. This is my humble view with regard to Classical dancing in India to-day.

The dance in India is traditionally confined to the nautch, and though the nautch is a beautiful dance when it is well done, it has definite shortcomings. The nautch dancer has strictly to look to the number of musical beats. Hence there could be developed in it a surpassing mastery in the movement of feet in line with music. But what is gained by such mastery greatly prevents the expression of what is creative on the dancer's personality. Music becomes a fetter to the spirit of the dancer. The nautch dancer cannot freely sway with the emotions of her heart, and the result is that the expression of rhythm even in the best nautch dance is often monotonous to a sensitive interpreter of beauty.

I state these shortcomings of the nautch more vividly by description of a type dance such as "Moon-Dance." There are three stages in the Dance, 1st the Crescent, then the Half-moon and then the Full-moon. These three stages form one unitary movement, and each stage is to be danced very slowly ; but it would be impossible to dance it with slow rhythm, if one were to move one's feet strictly according to the number of musical beats. The conventional rules of the nautch have to be therefore forsaken if one were to express

the beauty of the slow evolution of the moon. Thus, for four beats of music one has to take two steps, and not four. But, when the third stage of the moon's evolution is reached, the dance must develop a light dexterous movement. The joy of the full moon is to be represented by the speedy movement of the dance. There must be, therefore, a sudden variation in movement to depict the theme correctly, but such a variation is not possible when the dance is fettered by music as in the nautch.

Thus if classical dancing is to be a creative art I say it cannot confine itself only to the nautch. Though convention may uphold the nautch, as much as dancing is a necessary form of expression as painting or music, no convention can possibly suppress the freedom sought for by the dance in her art. But, on the other hand, it must be remembered that those who leave the nautch have to enter a much more difficult sphere. Whereas in the former, practice is chiefly necessary to render it beautiful; in the sphere of creative dance the dancer must be able to express herself completely. Otherwise, her Art becomes cramped. The creative dance is one of the most difficult of all arts, for unlike the other art, here the body itself is the medium of expression. Thus the creative dance draws the soul out of the dancer much more than painting or music. But with all this sacrifice involved in the dance, the creative dancer is hardly encouraged in India and she has to seek in vain for the interpretation her art deserves. This is because we do not have any institution which gives proper facilities to the dancer; what is, therefore, needed is want of a National Theatre which protects our art and gives whole-hearted encouragement to our artistes; and specially at present when the whole nation is aspiring for freedom must seek free expression in the art. An instance of such expression is to be found at present in Russia. Why should not our country have her own national theatre? For, as in Russia, in India to-day the creative dance must claim an important place in the life of the whole nation.

शिल्पसूत्रम्

(Edited by Pandit. V. Vijayaraghavacharya)

(Continued from 400th page)

पाठः—४७

(क्षत्रियप्रासादनिर्माणक्रमः)

अथेह वै क्षत्रियप्रासादलक्षणमभिधास्याम इत्याह भगवान् नारदः । इह वै भूमि-
भुजां बाहुजातानां प्रासादं कविमहाप्रासादं कारयेत्स्थपतिस्तत्प्रमाणज्ञो मुरुष्यनगरेषु बाहो
मण्डलेषु राष्ट्रमध्यतले शुभवास्तुकव्रक्षभागे कौवेर्यां बाहो वारुण्यां सकलभागविभजने
क्षेत्रेण सूत्रेणाष्टधा दशधा तल वै द्विके सार्धद्विके वा स्थाने चतुर्मुखं द्विमुखमेकमुखं बाहो
महाप्रतोलीकं तन्मुखान्महामार्गादिकृतहस्तकं सहाधिष्ठानगोपुरपरिखावलीकं सावरणं बाहो
निरावरणं तत्राङ्गणकल्पनं परिखाभित्तिवप्रभित्तिप्रवेशिकाकल्पनानां स्थानं यामिकयोधावास-
स्थानकं स्थापयेयुरिति । सेनापत्यमात्यगुरुमुखहन्मुखानां महाप्रमाणके प्रासादेऽन्तर्भागेऽमुष्मिन्
मध्यप्रासादकल्पनस्य बहिरेव भवनमुखानीति शिल्पज्ञा मुनीश्वराः । अथ वै मुखद्वारं तथा
तदन्वङ्गणतलं पञ्चाशत्सुषिरस्तम्भकल्पनिकं पृथुघण्टाबादनवेदिं पश्चात्तामन्तमुखाना-
मासनोल्लसितमवलोकनस्थानं वै सव्ये भागेऽमुष्मिन् सिंहासनशालाकूटकल्पनं प्रत्येकं चत्वारि-
शत्सुषिरपदधारितत्रिभूमिमाण्डितमितरल वै चतुस्रे वाऽऽयतिके बाहो स्थले बहिरङ्गणकल्पन-
द्वयोल्लसितं पूर्वभवनयुतं भूमर्तुर्नित्यावासस्थानं वा पञ्चभूमिकोल्लसितशालाकल्पनं मध्यस्थन-
वरङ्गं मित्यन्ताङ्गणमुखं सहपङ्क्तिरिति । एतथेवै काल्पनिकयोरपृथुशालां सव्येऽपसव्ये
भागे कोशशालां पूर्वमुखां सर्वेभामेतेषां वा पूर्वस्थले वै मण्डपरूपिणी बाहो शालारूपिणी
कृतैकरूपवती वैवाहिकस्थली त्रिभूमिका बाहो पञ्चभूमिकेति । अथ वै प्रासादस्य भागे
वारुणके महिष्यावासस्थानं सहचेटीसदनकं नानाङ्गणालिन्दचत्वरस्थलोद्भासितमुर्वीचीमुखमाहो
प्राचीमुखं शुभमिति । इह पुनः स्थानान्तरेण्वाजालिकवेदी समलङ्कृतान्यत्र वा प्राभाषिकीं
नानाप्रमाणां नानारूपिणीं समयेषु निषेव्यां यामिकान्तरन्तरन्तकद्वारोपद्वारकरक्षितां
पञ्चप्राकारतलां युग्मद्वारपादगवाक्षबोधिविरेजकचित्रावलिं क्षेत्रेण सूत्रेण द्विकद्विकं वेच्छा-
धानं प्रमात्वा दोषहीनकल्पनं गुणोपेतमवलोकितकं समरज्जुकमवाग्नित्तिदूरगं प्रासवकल्पनो-
ल्लसितं खेलनस्थोल्लसितं मुख्यैः कल्पनैरनेकैरुपशोभितं नेत्रानन्दकरं स्थापयेयुरित्याह
भगवान् नारदः ॥

(राजभवनद्वारलक्षणकथनम्)

अथेह राजभवनद्वारलक्षणं व्याख्यास्याम इत्याह भगवान् नारदः । तत्र वै यन्मुखं
 सिंहासनशालाद्वारं तदेव प्राथमिकं इत्यनुलोमः । पर्वतनदीमध्यमुखसुखेतवास्तुख्यस्याप्यनु-
 कूलं राजभवनद्वारं यन्मुखं तदेव सिंहासनशालायामिति प्रतिलोमः । एतयोर्वै मध्ये पञ्च
 वा सप्त दश वा द्वाराणां कचित्प्रासादेऽधिकप्रमाणे महाप्रासादे बाहो काल्पनिकमित्याह
 ज्ञादध्वनिः । सुमनसङ्ख्यामल वेति भगवान् नारदः । हस्तपदकविशालं पञ्चदशहस्तोच्छ्राय-
 कमास्थानशालाद्वारं सुवर्णपट्टिकाच्छादितदेहमधःपार्श्वयोरुपरि वै पङ्कजाकृतिकमाननभागे
 हंसशुक्रशारिकामुखानां बिम्बमारेखकिङ्किणीकं तन्मध्ये पट्टिकायां मालतीकुन्दपत्रादिरूपाणि
 पार्श्वपट्टिकायां कल्पनं वारिजागीलकम्पवाजनगलकुमुदरूपमर्धमर्धं सार्धपञ्चकान्तं वा तन्मानं
 स्थापयेत् । मानविच्छिन्नी स्वपतिभृत्यस्त्वथ चेन्दिरारूपं मस्तकभागे वारिजस्योपरि वा वारणा-
 भिषिकाङ्गं चान्द्रं वै सौरं रूपं कचित्प्राज्ञं कचिदैमं कचिन्महाकालीकं जगन्मातुरूपं कचिद्वै
 गान्धर्वमहापुरुषदेवताकं निषण्णरूपं समरेखममररचनापट्टं दारुमयं सुधामयं वै काल्पनिकम-
 मुष्मिन् द्वारे प्राथमिके द्विके चतुष्के वा कल्पनसुरुकवाटागीलद्वारकुमुदनीशानरेखं चतुः-
 प्रङ्गं नानाचित्रकोलसितां तुलिकां पट्टिकां वाजिकामथो यथाबलमयः कीलघटितं सहशृङ्ख-
 लापङ्कितयादिकमित्याह भगवान् नारदः । सप्तहस्तविशालं षोडशहस्तोच्छ्रायकं कुड्यमान-
 मिति वै वृद्धिक्रमः । अथ वै कचित् द्वितीये तृतीये द्वारे बाहो चतुर्थपञ्चमषष्ठकेऽबाधा-
 नुकल्पनावित्यनुलोमकप्रमाणात् स्थापनं सर्वत्रैवमिति पादादिकं तदर्धं तदर्धोधिकं वेति
 स्थापनमन्यत्र वेति वै मरीचिर्भगवान् । बहिरन्तः प्राथमिके द्वैतीयके सहवेदिकान्तराल-
 स्तम्भषोडशकर्षितकचतुर्विंशतिकद्वारत्रिंशत्कचत्वारिंशत्कुखानां नानारूपाणां प्रकल्पनानां
 बाहो बहिरन्तः कल्पनेष्वेकस्मिन् वै पार्श्वे पार्श्वोरुमयोः पार्श्वेषु वा क्षात्रेण सूत्रेण
 तन्मानं द्वादशकं तदर्धमानं वा तदर्धं कोणसदनकेषु महाशालापान्तरकल्पनेषुपरि
 भौमतलकेषु यथास्वलरूपं भूपालचिह्नं वै पूर्वेषामिति । पुरत एवोभयतः प्राथमिकद्वारस्य
 सायं प्रातराभोरणमुखनीयमानवाजिवारणवेशनाय वै तलं कूटकं वेति काश्यपः । इह पुनर्वै
 द्वारे प्राथमिके द्वैतीयके वै कचिदुपरिभागे सान्धारिकद्रुक्पञ्जरनालिकं चापाकृतिकं
 बाहो मण्डलाकारं व्यासाधिक्यमण्डितं वै तद्विन्नस्वरूपं विविधसुषिरपादस्थापनमर्कपञ्जरं
 भौमबालवेजितवातायनकल्पनघटपङ्क्तिं वै वितानजालकान्तःस्तम्भरेखमनेकाङ्गणकल्मन्तं
 सहशालापङ्क्तिकमिति होवाच प्रजापतिः ॥

पाठः—४९

(पट्टमहिषीभवनद्वारशालानिर्माणक्रमः)

अथेह पट्टमहिषीभवनद्वारशालानिर्माणक्रममुदाहरिष्याम इत्याह भगवान् नारदः । प्राच्यां प्राथमिकमन्यदन्यदिभुक्तं द्वारमन्तःशालायां कचिच्छालान्तराणां दक्षिणानं प्रहीनं वैति । तत्र वै भागे मध्ये प्रधानशालायामं नानासुधिरस्तंभकल्पनिकं तन्मानव्यासादायामाधिकं चतुःषडष्टदशकद्वादशसूत्रावधिकं प्रयेयं तत्स्थलानुकूलाङ्गणालिन्दं भौमपरिकल्पनप्रतिमुखद्वारकोलसितं सहगवाक्षरचनाकमिति । भागे वै दक्षिणे शालायास्तस्याः पुरतोऽङ्घ्रिपटप्रकल्पनं छुद्रालिन्दरचनमुभयपार्श्वयोः वृद्धिमहीनं तन्मुखतस्तदन्तःशालाचेटीनां बाहोऽलङ्करणार्थिका मध्यस्थमङ्गलवेदिका विविधवेदीपङ्क्तिभासुरा नानासना बाहो सर्वतो भित्तिमध्यप्रसक्तालिकेषु विन्यस्तवातायनिका प्रायश्चतुरश्रका कल्पनीयेति । तस्मादमुकाद्वहिःशाला । सर्वतोऽङ्गणचतुष्कं मनोहरनानास्तंभकल्पनं समयपट्टकं बाहो मध्ये वैपुल्यं द्वारपदकल्पनमायताधारभित्तिखरिकायामिकयोधस्थानावृतिकं तदन्तर्वावरणकक्रमादेकशालं द्विशालं चतुःशालकमिति वै तदुभयपक्षालङ्कृतिकमङ्गलवेदिकास्थानं स्नानागारलसिताङ्गणकालनिकमास्थानशालानिर्माणं वै वेशनास्थानावरणकं तस्य द्विकं वा त्रिकं कचित्प्राच्यामुदीच्यां मध्यशालासूत्रसमपातनिकं सर्वत्र वै विमुखकुब्जपादादिप्रहीनं मुखमद्रकप्रतिमुखमद्रवाराहवारणवाजिकपाट्टशालकोद्भासितं नानावितानं नानालङ्कृतिकं मसृणितभूमितलं क्रमादुपरिमौमतलेष्वधः स्थलछायानुकारिसर्वकालनिकं कचित्सव्यापसव्यहस्तयोर्बाहो पूर्वभागे पृष्ठके क्षालमुलाणां द्वयं त्रयमथवा चतुष्कं वै तत्तत्स्थलव्यमाणानुकूलमञ्जुलकल्पनं तदुपर्युपरि तन्मानकमाहो कचिद्धीनप्रमाणकं चूलीभवनशिखरवज्रलसितं भित्तिन्तपुत्रिकाकलशरचनाकमित्याह शोभायै श्रेयसे दिव्यो भगवान् नारदः ॥

पाठः—५०

(विवाहशालालक्षणकथनम्)

अथ पुनर्वै वैवाहिकशालालक्षणं व्याख्यास्याम इत्याह भगवान् नारदः । स्वलभेदाद्वै क्रियाभेदकान्तरूपानि विवाहशालाप्रकल्पनानीति होवाच भगवान् भार्गवः । तत्र ह वै भवनानामन्तर्वै बहिरिति द्वेधा स्थानकं सर्वासां शालानामुशन्ति सुरयो मुनीश्वराः । तास्वयो मुख्यप्रकल्पनिका सर्वेषां वै वर्णानां क्षेमाय विवाहशालेति । तत्राये वै कालनिके भूमर्तुः प्रासादेष्वथो धनिकानां ब्राह्मणानां विशां भक्तेष्वथो वै कल्पनेषु विविधेषु सर्वतश्चतुःशालाः युग्मपादकाः पञ्चदशहस्तमध्यस्थला बाहो कचित्पण्यूनप्रमाणकाः समसूत्रापातनिकाः । तद्वागान्तस्तदर्थतदर्थकप्रमाणहीनाः सहपालीकाः मुखद्वारेषु बृहच्चूलीकाः

वै ऐरकटालङ्कृतालिन्दस्वलीभासुराः सचित्रका इति । अथो वै भौमकल्पनानामुपरि सहस्रुपरिकल्पनिके पादानां युग्मके चतुष्के बाह्येऽनेकसङ्ख्याकानां मध्यपादकाद्वित्यन्त-प्रमाणमाहो शालाङ्गणस्वलाद्वित्यन्तप्रमाणमाहो चत्वरान्तःस्वलाद्वित्यन्तप्रमाणमाहो ब्रह्म-भागानन्तर्यकल्पनिकद्वारप्रमाणाद्वित्यन्तप्रमाणकमाहो पुरःशालाष्टशालापार्श्वशालाकल्प-निकप्रमाणमाहो वै वैवाहिकशालायामन्तरन्तर्विपुलसूत्रप्रमाणयोजनमिति । अथो वै कचिन्नमध्यभागप्रमाणं क्षात्रेण वा प्राजापत्येन सूत्रेणोरीकृत्य सहमङ्गलवेदिकं कल्पनं कचिद्बाह्यो मध्यडोलाकल्पनं तत्स्थानविपुलादिप्रमाणात्पादानां वैपुल्यं तत्स्थलानुकूल्यमङ्ग-णानां तत्स्थलानुकूल्यं तदन्तर्भागचत्तराणां ब्रह्मभागानन्तर्यकल्पनानां बाह्यो मध्यस्थले नवरङ्गकल्पनस्योपरि भौमकल्पनिकानामित्युवाच भगवान् नारदः ॥

अथ पुनर्वै कचिन्मानवे भवने सवने अहे वा ग्रामस्थलकल्पनिके व्यासायतिकं स्थलमानात् त्रिभागार्धतदर्धार्धकं वैशाल्यमानमाहो स्थलवैशाल्यकात् त्रिभागमाहो कल्प-निकमर्धभागमिति । तन्न्यूनं प्रमाणं नेप्यन्ति विबुवा दिवि नारदश्च अथो वै कचिन्मध्य-चत्वरप्रथमावरणं ग्रामेषु नगरेषु प्रायो वै तद्विहनिमिति । इह वै सर्वतश्चतुरश्रे वायतिके वा विवाहशालाकल्पने भित्तिस्थापनभेकत्रान्यपादकस्थानं नानारूपमाहो सव्यापसव्यहस्तयो-र्भागत्रयके बाह्यो सर्वत इति मानजाः स्थापतिमृत्याः सत्त्वप्रमाणपरिकल्पनकाल्पनिकाविरुद्धं मुखप्रतिमुखषष्टिकडीनं नानाशालालिन्ददेहलीपर्यायप्राप्तिकमुदगाननं प्रागाननं प्रतीच्यान-नैमिति वै स्थापयेयुरिति । कचिदिह वै मध्यस्थलेषु बहुवरयोस्तारादेवतानातृकाक्षरविन्य-सनं शुभवेदिकायामन्यत्र भागे सव्यके डोलास्थानं मङ्गलाशंसनिकमन्यत्राङ्गणानां सान्धारि-कानां सहस्रंभकल्पनानामेका वै क्षुद्रवधूका द्विका त्रिका चतुष्कावधिकाऽनेकवधूवराणां विवाहमाण्डपकं तच्छालाकं बायो सहवितानं नानालङ्करणं बहुचित्तकं विषमनेत्रविहीनं मनोहरकम्बलास्तरणकं बायो ऐरकटास्तरणकं मुखभागेषु सहस्रवल्लीवितानरचनं कदालिका-पूगनारिकेलद्राक्षालाकवचिताङ्गमध्यचत्वरस्थानकं मनोहरसमदृष्टिनवरङ्गकल्पनं ग्रामेषु नगरेषु वै सर्वत्र शुभानेकमनोहररचनाकं मङ्गलवाद्यवेशनस्थानोच्छसितमुदगाननमितिउवाच भगवान् नारदः ॥

पाठः—५१

(भूमिलम्बादिक्रमकधनम्)

अथेह पुनर्भूमिलम्बविधिं व्याख्यास्याम इत्याह भगवान् नारदः । इह वै सर्वाणि कल्पनिकानि सप्तधा भवन्ति सिद्धासिद्धप्रदेशकल्पितानीति । गोपुरनगरद्वारदुर्गद्वारक-मुत्तानुत्तमोत्तमवास्तुकानीह वै युग्मयुग्मसङ्ख्याकाऽग्राधता भूमिलम्बस्य । प्राजापत्यानां

सूत्राणां विंशतिकमुखं द्वाविंशत्कान्तमथो प्रासादमष्टपत्राकारसालावरणमितिमुखान्युत्तम-
वास्तुकानीह वै युग्मयुग्मकाऽगाधता भूमिलम्बस्य । सूत्राणां षोडशकं वाष्टादशकं विंशति-
कमथो भवनसदनपूर्वशालतटाकवापीकूपमुखानि मध्यमोत्तमवास्तुकानीह वै युग्मसंख्यकाऽ
गाधता भूमिलम्बस्य । सूत्राणां दशकं द्वादशकं तदधिकं वाथो शालानां सदनभागगे-
हानि मध्यवास्तुकानीह वै चैकसंख्यकाऽगाधता भूमिलम्बस्य । सूत्राणामष्टकं दशकमथो
वारणवाजिशालन्तःशालामुखान्यधमवास्तुकानीह वै चैकसंख्यमगाधत्वं भूमिलम्बस्य सूत्राणां
पट्कं सप्तकमष्टकमाहो तदधिकमथो ग्रामग्रहतिर्यक्शालाक्षुद्रगेहचत्वरालिन्दस्तंभनिका-
प्राकामुखान्यधमाधमवास्तुकानीह वैकसंख्यमगाधत्वमुर्वीलम्बनस्य सूत्राणां त्रयं वा चतुष्कं
पञ्चकमाहो वै सर्वत्र कल्पनेषु वास्तुभागवलयिकमाण्डलिकानि गोष्ठपञ्जरोपशालामितिक-
नानाङ्गणमितिशालामुखानि क्षुद्रवास्तुकानीह वै सूत्राणामेकं वाहो द्वयं प्रयोज्यं व्यासे
भाग एकद्वितिकसूत्रपातं भूमिलम्बनमस्येत्युवाच भगवान् नारदः । अथ पुनर्वै कल्पनप्रमाण-
ज्ञास्तशकाः शिल्पिनः पारावकाः स्थपतयः कारुकाः सर्वे वै निश्चित्य चालकनिर्माणपूर्व-
मचञ्चलमगाधमवाप्तेष्टिकासुधाचिकणकेष्टिकाजालं घनीकृतं गजपादकैर्घट्टनकैरारात्स्थले
दृढीकलनमाहो काल्पनीकृतं शिलाघटितकं कचित् दुर्गेष्टिकाघटितकं नानामूमिकं परिखायां
वै सहावतरणपङ्क्तिकं कालेन कल्पनेन वै दाढ्याधिक्यं युक्त्या प्रयोज्यं विविधकल्पनाविरुद्धं
कचित्कल्पनान्तरमितिभूमिलम्बनोपेतं वै स्थापयेयुरिति होवाच भगवान् नारदः ॥

पाठः—५२

(सकलमितिप्रमाणकथनम्)

अथेह पुनर्मितिप्रमाणलक्षणक्रममुदाहरिष्याम इत्याह भगवान् नारदः । सर्वत्र वै
प्राप्यावासयोग्येषु कल्पनिकेषु पूर्ववत्प्रकल्पेभ्यो भूमिलम्बनेषु चिकणोष्टिकामुखैरापूरितेषु
निःसलिलार्द्रकेष्वतो जगतीकलनं प्रासेष्विमे स्थपतिभृत्या मानज्ञाः प्रमात्वा सूत्रेण कल्पनत-
लानि वै तत्र चतुष्कर्णिके भागे पक्षयोर्द्वयोः क्षुद्रसूत्रमाहो पुनरिष्टिकामुखधारणतन्तुकं
स्थापयित्वा प्रमात्वा दाण्डिकं मुखं चातुष्कं द्वारोपान्तभागेष्वथो देहलीशालाचत्वरमितिगे-
हमुखानां कल्पनानां क्रमाद्वाहो कालेनैकेन सकलकल्पनानां चतुष्कर्णिकं भागं प्रकल्पये-
युरिति । कचिदथो वै भित्तिकारास्तत्त्वमाणोल्लसितं स्थलं निश्चित्याथो भागे दृढघटनशिला-
प्रसारणपूर्वकं वै प्रणीत्वा तथेष्टिकाखण्डमुखधारणकल्पनमेकसूत्रोन्नातिकं तदर्धप्रमाणं
कचिदाहो प्रकल्प्य क्रमादवान्तरस्थलं क्षुधेष्टिकाकल्पनैर्दृढं प्रत्यहं पूरयित्वा शोभामङ्गण-
गवाक्षप्रावरणक्षुद्रतलमेशिकावाजनपीठिकाविजिमारकमुखानि प्रणीत्वा स्थलान्यथो क्रमकल्पन-
मितिमिह वै पूर्ववद्भूमिलम्बनेषु एकसूत्रव्यासं कचित्तदर्धतदर्धतदर्धतदर्धकव्यासं वाहो

सर्वासां वै मुखभिषीनामथो वै किञ्चिन्न्यूनमेकहस्तं वा द्विहस्तं त्रिहस्तंमवाभितिकं कचि-
दथो कुड्यानां तन्न्यूनं वा मानं प्रयोज्य पूर्ववच्चतुष्कर्णिककल्पनमथोऽवान्तरतलपूरण-
क्रमादुपर्युपरि वै पादानां कचित्सुपिरन्ध्रपादानामाहो स्थूलानामथो फलकानां पातनिक-
स्थलं वै विसृज्य दृढीकृत्य तिर्यन्धारूजकानामुपरिपटलाच्छादिकेपकमुत्तानां वै स्थलानु-
कूलकल्पनमुशन्ति मुनीश्वराः । सर्वेषु वै प्रासादभवनग्रामग्रहकाल्पनिकेषु वास्थेलोन्नतायति-
कवैशाख्योर्ध्वमानति र्यङ्मानयोजनं दृढसन्धिरेचकमुपरि वै भौमकल्पनेषु स्थलेष्वामो स्थानेषु
निदन्तायकपत्तमानं बाहो नीत्वा पुरतः पश्चाद्भागेष्वामो पार्श्वस्थलेषु कल्पनानुकूलप्रमाणं
पूरयेयुरिति होवाच भगवान् नारदः ॥

पाठः—५३

(अधिष्ठानलक्षणकथनम्)

अथेहाधिष्ठानकममुदाहरिष्याम इत्याह भगवान् नारदः । नानारूपेषु वै सर्वेषु
काल्पनिकेषु प्रासादगोपुरदुर्गद्वारपरित्वाजनकास्थानकेष्वथो कचिन्मण्डपशालाभौममुखेषु
वै कालकल्पनशोभारक्षणायाधिष्ठानं स्थलभेदमिश्रं स्थलमतं कल्पनमतमभिवदन्तीति ।
तत्र वै भूमितले प्रखरखातके त्रिभागाधिष्ठानमथो मृदुखातके सैकताद्रितनुमृत्तिके पञ्चभा-
गाधिष्ठानमथो वै माध्यमिके वनभागे द्विभागाधिष्ठानमथो चामो मण्डपनयशालाभौमिक-
मुखकल्पनानुकूलमधिष्ठानं स्थापयेयुरिति होशीनरः । अधामुष्मिन् वै कल्पनेऽधिष्ठानके
मात्वा सूत्रेण कार्यज्ञास्त्वथो भूमितलात्तत्कल्पनानुकूलं व्यासव्यासहीनमण्डलमुखमुरीकृत्य
स्थलमैशानवासवद्विमुखेषु वै स्थानेष्वष्टसु चतुष्कर्णिकां मध्यकर्णिकां सहभागरेखिकां
प्रकल्प्याथो तद्भागरेखिकां शिलापटलावलीमुपनीयुरिति । अथो वै हस्तप्रमाणकं विभज्य
भागं विरेखिकं बाहो सहरेखं पुंशिलाशकलैर्दोषहीनैर्द्वैर्युपरि नीत्वाऽचञ्चलक्रियं सहचि-
कणिकापातं ससुधं बाहो सहशिलाखण्डकं जगतीमुखप्रतिमुखवाजनकपोतवृत्तकुमुदव-
प्रकंपवाजनकन्धरोर्ध्वगल्पप्रपट्टिकाप्रस्तरणमुखानि खल्वेशनानि विभजेयुरिति । तक्षण-
तलान्यथो सन्धेयुरुपसन्धेयुः सहचतुष्कर्णिकाभिरथो वै मध्ये मुख्यरेखिकोत्तसितनानाङ्गण-
तलं सहचित्तविन्यासं कचिदथो सोपानकं कल्पयेयुरिति । कृतेष्वेवमधिष्ठानचतुष्कर्णिकं
अथाखलविभवं मध्यतलं समरेखं समसूत्रविन्यासं पूरयित्वा तनुवालुकचिकणशर्करामृत्खण्डे-
ष्टिकासण्डैः समतलयोजनमथो वै प्रमात्वा कालेनैकेन बाहो मासेनैकेन द्विमासकेन
षण्मासकेन तुष्णीं स्थित्वाऽऽपाधाऽधिष्ठानदार्ढ्यतां मण्डपेषु बाहो नयशालाविवाहशालाचत्व-
स्तुलेषु विविधेषु काल्पनिकेषु निर्माणमेकमुखमाहो द्विमुखं त्रिमुखं वाच चतुर्मुखं स्थापये-
युरित्याह भगवान् नारदः ॥

REVIEWS.

Andhra University College Telugu Association Bulletin No. I-
October 1932. Pp. 28. One illustration.

We welcome this venture of the Telugu students of the Andhra University under the able editorship of M. R. Ry., Pingali Lakshmikantham Garu, M.A. The bulletin contains many interesting articles all in Telugu. All the articles show the influence of modern critical inquiry. It contains a short appreciation of Andhra Nayaka Satakamu, a note on the Ramayana of Tulsidas, an estimate of the poetic genius of Tikkana and a fine study of Sakuntala of Kalidasa. We wish every success for this enterprise.

Mandaravati—Author: M. R. Ry., K. Krishnamacharya, B. A., L. T., Principal, Sanskrit College, Tirupati. Pp. IV, 128, Published by Vavilla Ramaswamy Sastrulu & Sons, Madras.

This is a very interesting romance in Sanskrit from the hands of M. R. Ry., K. Krishnamacharya. It removes to some extent the long-felt want of modern productions in Sanskrit prose in a simple and chaste style. It is very appealing to all.

The story is taken from Kshemendra's Brihat-kathā-manjari. He has woven the story of Mandaravati into the episode of Kanakamanjari from the story of Hamsavali. He has introduced several changes into the story to make the episode more realistic and human.

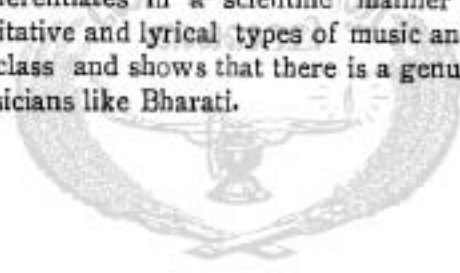
The book is accompanied by a summary of the romance in English which would be useful to the student population also. This interesting work is a fit text book for colleges and High School classes.

Sri Venkatesa Pathikam—by M. R. Ry., C. V. Subrahmaniam, Vellore. Pp. 8, 2.

This is a small pamphlet in Tamil in praise of Sri Venkatesvara of Tirumalai. The pamphlet contains verses which are of a very high order of devotional interest.

Gopalakrishna Bharati—by M.R.Ry., M. S. Ramaswami Aiyer, B.A., B.L., L.T., with a foreword by Hon'ble Justice Dr. K. Krishna Pandalai. Pp. 68, viii.

All those familiar with Tamil must know of that immortal production called by the name of Nandanar Charitram songs from which are the household property of every lover of South Indian Music. As is generally the case very little is known about the life of its author. We are indebted to M.R.Ry., M. S. Ramaswami Aiyer well-known in the field of South Indian Music for an authoritative booklet dealing with the main incidents in the life of Gopalakrishna Bharati its famous author. This booklet is the outcome of a series of lectures delivered under the auspices of the Annamalai University in January, 1931. One can easily pass a pleasant hour in company with great musical genius of the last century while reading through the interesting narrative. The closing chapters dealing with the service of Bharati to music are full of suggestions for the further development in South Indian Music and are worth careful study. He differentiates in a scientific manner the merits and demerits of recitative and lyrical types of music and assigns Bhārati to the former class and shows that there is a genuine necessity for the type of musicians like Bharati.





4. Left Side View of Ratna-Kiritam of Sri Malayappasvami
(Processional Image of Sri Venkatesvara).

శ్రీరస్తు

“తిరుక్కురళ్” గ్రంథములోని కామకాండము.

నాగపూడి. కుప్పస్వామి శాస్త్రి రచితము.

ద్రావిడభాషయందుఁ బ్రసిద్ధులగు “తిరుక్కురళ్” అనుధర్మశాస్త్ర గ్రంథము తిరువళ్లువర్, అను నొకమహనీయునిచే వ్రాయఁబడినది. అతఁడు వళ్లువజాతియందుఁ బుట్టినవాఁడు. వళ్లువజాతి చాతుర్వర్ణ్యములకు వెలియుగు నొకజాతి.

ఆ‘కురళ్’ అనుగ్రంథము ధర్మార్థకామము లను మూడుకాండములు గలది. మోక్షకాండమును గవి యధమజాతివాఁ డగుఁటవలననో మఱి యే హేతువువలననో వ్రాయక విడిచిపెట్టెను. అతఁడు వ్రాసినధర్మార్థకామకాండము లలో ధర్మార్థకాండములు రెంటిని నిప్పుటికి 45 సంవత్సరములకుఁ బూర్వము గొప్ప పండితుఁడును గవియును శ్రీవిద్యోహనకుఁడును శైవల్యసవనీతమను వద్దైతశాస్త్రగ్రంథమును నాంధ్రులునఁ బద్యకావ్యముగా వ్రాసి స్వవిరచిత విపుల వ్యాఖ్యానముతోఁ బ్రకటించి యాంధ్రమహాజనులకు మేలు కావించిన వాఁడును సగు శనుపర్తి-వేంకటరామ శ్రీనిద్యానందనాథు లాంధ్రులైన వర్ధ కందములుగాఁ బరివర్తనముచేసి సవ్యతవ్యాఖ్యతోఁ బ్రకటించిరి. వారు కామ కాండము నేలొక వ్రాయురైరి. అందు రెండుదశకములను నే నాంధ్రీ కరించితని.

నాగపూడి-కుప్పస్వామయ్య

ప్రథమదశకము

కామనీధిలోకనాహతివర్ణనము.

క॥ సొమ్ములఁ గొమరారెడఁదూ

పమ్మదె కననయ్యె నమరభామామణియో ।

నమ్మి తలమిన్నయో డెలు

వ మ్ములరెడుగొమ్మయో ధ్రువమ్ముగ నెఱుంగ ॥

అ || వె || వలపుగొలుపు నిట్టిలలవ నాచూడ్కిఁ
దాను మాటుచూడ్కిఁ దార్చు టరయ ।
నన్నుఁ దానె మార్కొనంగఁ జాలియు నేనఁ
దోడితెచ్చె ననంగఁ దోచు మదికి ॥

అ || వె || ఇంత కెన్నఁదేని యెఱుంగనే మృత్యువు
నిపుడు దాని నాకు నెఱుంగనయ్యె ।
నువిదరూపు దాల్చియుండు దానికి నొప్పుఁ
గఱకుచుఱుకువారుగన్నదోయి ॥

క || అత్తరుణి సరళసుగుణో
దాత్త యగుంగాని కన్నదమ్ములు సమరా ।
యత్తములై తనుఁ గనునరు
దిత్తరిచూపుల నొనర్చు విగతానుపుగా ॥

అ || వె || ఇద్ది మృత్యువొక్కొ యింపారుచూడ్కియో
లేడిలేమ సంపలించుచూపా ।
వారుగంటిచూడ్కిఁ గ్రాలుసీమూడును
శాశలలితతరళరీతు లడర ॥

అ || వె || కొమ్మ కన్న బొమలఁ గొండొక యెడచేసి
కఱకుఁజూడ్కి మఱుగుపఱచెనేని ।
నను వడంకఁ జేయు నలినాక్షికనుదోయి
నెగులు సేయకుండు నిక్కముగను ॥

క || మదవతినిక్కుడనుల్ పైఁ
బొదలెడువంశుకము లలితముగ నొప్పుఁ గడుకా ।
మదగజనయనము మూయంగఁ
గదియించిన మూఁతపటముకరణి దలఁపకా ॥

క || కలన నెదుర్పనివారలఁ
గలఁచెడు నాబలము కాంతకమనీయరుచుల్ ।
విలసిల్లునుదుటి కొకటికై
పాలిసెనె మది నల్పురంబు వొదలంగ నకటా ॥

క॥ హరిణవయనములఁ గేరెడు
తరళవిలోకనము బంచితం బగుసిగ్గుం ।
గరమొప్పఁగఁ దరళాక్షి
సరయంగా నన్యభూషణావళి యేలా ॥

తే॥ ఆ॥ ఆనివంగాని సురుచిరంబైనమధువు
చవులఁ బుట్టింపనోపున యవనియందుం ।
గాంతఁగనునంతమాత్రానఁ గలుగఁ జేయు
గ్రొంజపులు డెండముల మరుల్కొలుపు వలపు ॥

ద్వితీయదశకము

సంజ్ఞావిజ్ఞాపితకామవర్ణనము

ఆ॥ వె॥ ఇంతిపీటఁబు లిరుదెఱంగులు గాఁగ
నివ్వటిల్లు నొకటి నొవ్వొనర్చు ।
నొందు నాదునెగులు నొక్కింతలో మాన్పు
మందుగాఁ జెలంగు మానితముగ ॥

ఆ॥ వె॥ నాకుఁ గానరాక నభివలోచన నన్నుఁ
గాంచుచిన్నిపోయగఁపుఁజూపు ।
వలపులోని సగమువలెఁ దోచుచున్నను
సగముకంటె నెక్కుఁ దగుట నిజము ॥

క॥ మగువ ననుఁ జూచి సిగ్గున
మొగ మించుక వాంచు టరయ మునుకొని మాలో ।
నెగడిన మోహపులకకుఁ
దగఁజేసిన పలిసేచనంబయి పరఁగెన్ ॥

ఆ॥ వె॥ కాంత నేను జూడ నెంతయు సిగ్గున
నేలమీఁదఁ దాను విలుపుఁ జూడ్కి ।
నవల నేను జూడ్కిఁ దివిదినఁ జిలువప్రస్
వొలయ మగుడ నన్నుఁ బొలఁది చూచు ॥

క॥ ననుఁ దిన్నగఁ జూడకయు
 న్నును విన్నను మోప్ప నొక్కనయనము నాకుం ।
 చన మొనరించినయనువున
 ననుఁ జూచి మెఱుంగుఁబోడి నగుఁ దనలోనక ॥

అ॥ వె॥ పరులపోల్కిఁ దాము భాపించుచున్నను
 నొక్కనిమునమునన యొండ్పొరువుల ।
 మదుల నివ్వటిల్లు మరు లెఱుంగఁగవచ్చు
 చారిచండములను వరుసఁజూడ ।

తే॥ గీ॥ ఒల్లమి బయల్పడఁగఁ బరుపోవు లాడి
 చుఱచుఱు జూచుకొల్లను జూడఁ బరుల ।
 కరణి గానంగఁ బదుదురు గాని నిక్క
 మట్టివారికి మదిఁ బ్రేమ యగ్గలంబు ॥

క॥ తను దీనాననుఁడై నీఁ
 గనుఁగొన మదిఁ గరగి లేనగవు దభుకొత్తకొ ।
 ననుఁ గనుఁ జెలి మోహము పే
 ద్విసకాంతకు నగవు క్రొత్తచెలువం బొసఁగుకొ ॥

అ॥ వె॥ మదుల నెనక మెసఁగుమరులు గానఁగనిక
 క్రొత్తవారివగిది రిత్తచూడ్కి ।
 లీల నొండ్పొరుల లెక్కనేయనిచంద
 మమరుఁ బ్రియులచూపు లందయరయ ॥

క॥ కాముకులు సరసలలితో
 ద్దామప్రేమములు నెఱువుతమచూపులచె ।
 దా మిరువురు నియ్యకొనం
 గా మాటలతోఁ బసేమి కామముఁ దీర్చకొ ॥

DEVASTHANAM NOTES

TIRUPATI DEVASTHANAM BILL

Sir,—The necessity for a separate Bill for the Tirupati Devasthanam alone in spite of the Madras Hindu Religious Endowments Act II of 1927 has not been sufficiently made out. The Select committee has admittedly so modified the original Bill that it underwent material and radical changes involving sweeping alterations in the present administration. This institution is governed by the Privy Council Scheme and Rules framed by the District Court which has immediate control over it in all matters. By this measure, the legislature attempts to override and supplant the Judiciary. It seeks also to create a breach in the accepted constitutional principles and the avowed traditions of responsible Government. The liberty of religious profession not only of the citizens of this province but in other provinces as well, is sought to be seriously affected. The situation for the interference of the Government to withdraw the management of this institution voluntarily vested in the line of the present administrator, has not also arisen. The Judiciary which is exercising its close control over the management has not confessed its inability to deal with this institution to call in the aid of the legislature.

A close perusal of the proposed Bill will disclose that there are seeds of disruption in the composition of the committee and apparent contradictions and anomalies in the powers vested in the Commissioner and the Committee. It would seem that the Bill will substitute the present benevolent unitary system of administration by far too complex a machinery comprising, a Commissioner, the Committee, the Hindu Religious Endowment Board, the Local Government, the two Advisory Councils of Mirasidars and taluk ryots. This mixed and composite administrative body of elected and nominated Committee members, with perhaps no men of judicious temperament or executive experience but belonging to different and diverse creeds and hold various views on religion and temple rituals, and entire strangers to the local conditions, customs and regulations governing the temple, is bound to lead to friction resulting in dire consequences to the institution and the members relating thereto. Another strange feature about the Bill is that in the choice of elected and nominated members of the Committee, it is only the Hindu electorate that has the voice, while the Council and the Select Committee secured a thumping majority in passing the Bill without any such restriction. Yet another any striking feature is that the administration is made to be run with the 2 Advisory

Councils selected from the mirasi and service-holders and the ryots of the taluk, the two fruitful sources of annoyance to the administration as at present experienced. It is worth noting the *obiter dictum* of the High Court when it observed "that committee and joint trusteeship were found not calculated to secure efficient management being too cumbrous a machinery to work smoothly and effectively and that occasional visits from persons not resident in the immediate neighbourhood would hardly afford sufficient check." Does the Bill under contemplation afford any such remedy?

The provisions of the Bill read like bye-laws and the Bill does not possess the dignity of a statute. It will be amusing to note that a special section is devoted to the preparation of an establishment list and the scale of pay. Really this does not deserve to be a permanent provision in a statute which the Bill claims to be! Again the rights and duties of the Commissioner and the Committee are ill-defined and at times contradictory. There is complete omission in that no provision is made for the management of the taluks and for the custody and disbursement of cash and valuables such as are attended to at present by the Treasurer appointed by the District Court. Does this mean such officers are dispensed with by the appointment of an all-important Commissioner!

Evident cases of clash between the the proposed Bill and the prior Act II of 1927 are discernible even on a cursory glance, especially in respect of the provision made in regard to the control of the hereditary, and non-hereditary subordinates; the interference of the Hindu Religious Endowments Board as supervising or appellate authority; the levy of one and a half per cent contribution on the income of this institution when the Hindu Religious Endowments Act "shall cease to be in force;" the utility of the surplus funds whether consistent or inconsistent with any charitable, religious or educational objects and purposes of the Devasthanam and the abrogation of the personal liberty vested in any worshipper to question or attempt to correct the acts or misdeeds of the Commissioner or of the Committee, provided for in the prior Act and in Section 92 of the Civil Procedure Code. Do not all these suggest even to a layman that this piece of legislature is wholly and morally an indefensible measure?

As Lord Sankey recently observed, if we cannot strive to be ideally perfect, we can at least aim at what is practically possible. Let the public say whether the Bill is one such attempt.

THE TIRUPATI BILL.

The Governor of Madras will be doing a signal service to the Hindu India if he stands by British Justice and its accredited statesmanship by withholding his assent to the Tirumalai, Tirupati, Devasthanams Bill. The speed with which it was ushered into the Madras Council, the short-sighted report of the Select Committee the questionable conclusion of the readings of the Bill the opposition to even the commonsense amendment of the Advocate-General, is proof eloquent that this measure is the ill-fated and still-born child of a party-pact bent upon having a "pound of flesh" at any cost. It is fervently hoped that the Governor of the Province is giving his anxious attention to the Bill. Thousands of protests have been and are daily being sent up to the Madras Government from different parts of India and hundreds of resolutions from religious and other heads of institutions, have been submitted to the Viceroy to discountenance the ill-conceived Bill and to thwart the selfish motives of an interested few. Recently the Governor of Madras personally visited "this Temple of All India Importance," as admitted even by the Select Committee Report, and His Excellency was personally acquainted with the facts and figures, and the enormous strides this administration has taken from 1843 towards the ever-growing improvement of the Temple resources.

During the regime of the present Mahant Sri Prayaga Dossjee, four big Taluks yielding nearly 10 lakhs of rupees have been purchased at a cost of nearly a crore of rupees, and several big and monumental buildings, constructions and projects like the Electrification in Lower and Upper Tirupati were undertaken and achieved with complete success. The District Judges have spoken in glowing terms about the statesmanship, grit and capabilities of this Mahant on several occasions in Judicial pronouncements. The continuous and uninterrupted reign of over 30 years of this able administrator is almost unparalleled in the annals of religious institutions throughout India. The fact that this institution has survived the malicious attacks of several local partisans and is being governed by a Scheme framed by the Privy Council is enough to make further Legislative enactments, a redundancy. The Hindu Religious Endowments Act II of 1927 has already shaken the religious fervour of the pilgrim public as is evident from the progressive fall in the Temple income ever since its inception. Any further interference by the enactment of the Bill pending the Governor's assent will severely result in the

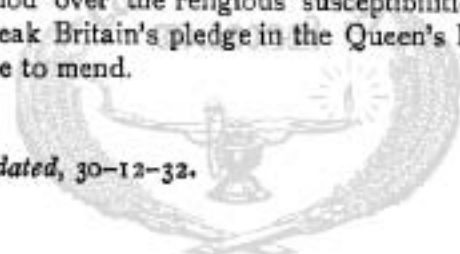
closing of the temple itself and the faithful few will be driven to the necessity to achieving spiritual salvation by devoting the funds earmarked for Sri Venkatesvara, for other allied purposes nearer home.

After all, this measure is not going to bring in any reform as it presumes. It would only substitute the honorary, benevolent Trustee by a high paid Commissioner and equally costly committee from different parts of the Presidency. The administrative machinery is not going to be bettered. The Treasury balance is not going to be improved. The agitation carried on by the Ryots' Association in the Taluks has greatly affected the Taluk Revenue. The Legislature by this party measure has sown the wind and will reap the whirlwind. The originators of the Bill will lose nothing: but the effect the Bill will produce abroad will be immense to the great detriment of the present administration.

Let the Governor-in-Council therefore consider these adverse circumstances calmly and deliberately and act advisedly before riding rough-shod over the religious susceptibilities of millions of Hindus and break Britain's pledge in the Queen's Proclamation. It is never too late to mend.

"Swarajya."—dated, 30-12-32.

"Truth".



WELCOME ADDRESS

ON THE OCCASION OF HIS TAKING CHARGE OF ADHIKARI'S
PLACE ON THE TIRUMALAI HILL

To

M.R.Ry. SRI BAVAJEE NARAYANA DASJEE, VARU,

SRI VICHARANAKARTHA'S ADHIKARI,

Tirumalai Hill.

We the residents of this Holy village, Tirumalai, most humbly welcome you again in our midst as Sri Vicharanakarthas Adhikari Varu. Though this exalted place was created three years ago by His Holiness after his recovery from the illness, the head-quarters was only at Chittoor. But now it was shifted to this Holy place which we feel overjoyed for many reasons.

We cannot be quiet without mentioning the high qualities of head and heart which you possess in discharging the responsible work entrusted to you when His Holiness had been on pilgrimage. We earnestly feel that by having your head-quarters here there is greater chances of serving Lord Sri Venkatesvara and His devotees from far and near at the Holy Seat of Sri Swami Hathiramjee.

We feel confident that with your extraordinary patience, sympathy and keen intellect you will carry on that responsibility so kindly entrusted to you by Sri Mahantjee Maharajjee.

May God Sri Venkatesvara bless you with long life and prosperity.

Tirumalai Hill,
25th December 1932. }

RESIDENTS OF TIRUMALAI.

—

REPLY ADDRESS

GENTLEMEN,

I thank you very much for the honour you have done me. It is the wish of Our Lord Sri Balajee that I should serve at His feet as representative of His Holiness Sri Mahant Maharajjee and Vicharanakarthā and I feel I am proud of having my head-quarters at His Holy feet.

I owe a duty, a public duty, to serve all those who come here on pilgrimage from far and near to provide them all facilities for their worship and to render all possible assistance that lies in my power for their short sojourn. This duty I say, I cannot do satisfactorily except with the hearty co-operation of one and all of you—the residents of this sacred place.

I look to you for your help and to extend your sympathy at all times in the manner you have expressed in the address you have given me. With your help and sympathy I feel I am confident that I would carry out the trust reposed in me by His Holiness Sri Mahant Maharajjee and our labours will enhance the prestige and public confidence what His Holiness is enjoying in the administration of Tirumalai, Tirupati &c. Devasthanams.

I once more thank you, Gentlemen, for all the kind words you have said about me.

NARAYANA DOSS.

PANCHAMA ENTRY INTO HOARY TEMPLES

A MEMORIAL

To

His EXCELLENCY LIEUT., COL. RT. HON'BLE

SIR GEORGE FREDERIC STANLEY, P.C., G.C.I.E., C.M.G.,

GOVERNOR OF MADRAS PRESIDENCY

MADRAS.

MAY IT PLEASE YOUR EXCELLENCY,

We, the undersigned Archakas, Acharya Purushas, Mirasidars and other citizens of Tirupati who are the worshippers in the Tirumalai, Tirupati, etc., Devasthanams most respectfully crave your Excellency's indulgence to bring the following to your kind and favourable consideration.

We view with alarm and condemn the agitation that is now being carried on in certain quarters for allowing entry inside the temples to the Adi Dravidas and other classes excluded by Agamas, throughout the country, and the threatened legislation to bring it about.

2. We are deeply convinced that the entry of the said classes in the Hindu Temples, is a sacrilege, being opposed to Hindu Sastras, Agamas, Tradition and immemorial usage which alone govern the said institutions, and is destructive of their religious sanctity.

3. The Hindu temples cannot in any sense be said to be public institutions as they were, according to historical account, not endowed by the state, but constructed and endowed by pious Hindus for the performance of Agamic rites and observances therein.

4. From time immemorial, so far as Tirumalai Devasthanam is concerned the said classes used to go only up to the Alipiri Devasthanam at the foot of the hills where separate facilities for religious worship have been amply provided for the said classes. No organisations or authorities have any right to make any alterations or innovations in these matters.

5. It is our firm belief that if the prohibited classes are allowed to enter the Hindu temples, the religious efficacy thereof which is associated with their Agamic rituals will vanish.

6. We feel no hesitation in submitting that the vast majority of the population in the country including the Heads of the various Religious mutts is of this firm belief and is opposed to any innovations in the existing usages.

7. We therefore humbly beg that your Excellency's Government will refuse to accord sanction to the introduction of any Bill to enable the entry of the prohibited classes into the Hindu Temples.

We beg to remain

Your Excellency's Most Loyal subjects,
CITIZENS OF TIRUPATI.

శ్రీమత్తహారాజరాజశ్రీ
మహాఘనతచేందినమద్రాసురాజధాని
గవర్నరుగారి దివ్యసముఖమునకు.

తిరుమల తిరుపతి వైకృత దేవస్థానములయందు భగవత్సేవాపరులైన మేమందరమున్న మిక్కిలివినియముగా చేసికొనుచున్నవములు :—

(1) హిందూదేవాలయములలో ఆడ్మినిస్ట్రేటరులు మొదలగు అగమ నిషిద్ధమయిన కొన్ని తరగతుల జనులను ప్రవేశ పెట్టుటకై కొందరు ప్రకృతము చేయుచున్న ప్రయత్నములను గురించి మేము చాలాచింతించుచున్న భయమున్న పొందియుండడమేగాక ఆప్రయత్నములు అయత్నములని అభిప్రాయపడుచున్నాము.

(2) హిందూదేవాలయములలో సదరు తరగతులవారు ప్రవేశించుట హిందూశాస్త్రములకున్న అగమములకున్న హిందూమత సంప్రదాయములకున్న అనాది ఆచారములకున్న విరుద్ధముగా వున్నవని మూర్ఖులకృద్భూతమైన విశ్వాసము సదరు హిందూదేవాలయములలోని పూజాదిత్యైకర్యములు అగమ

శాస్త్రాదులవల్లనే యేర్పడియున్నందున అందుకు విరుద్ధముగా ఆదిద్రావిడులు మొదలగువారు దేవాలయములలో ప్రవేశించుటవల్ల అందలి మహిమయే నశించుననుటకు సం దేహములేదు.

(3) దేశచరిత్రములవల్ల హిందూదేవాలయములు ప్రభుత్వమువారివల్ల స్థాపించబడినవి కావనిన్ని భక్తులవల్ల తమ శ్రేయస్సుకొరకు అగమశాస్త్రానుసారముగా కైంకర్యములు జరుగుటకుగాను యేర్పరుపబడినవనిన్ని తెలియవచ్చుచున్నది.

(4) తిరుమల దేవస్థానము విషయమై ఆదిద్రావిడులు మొదలగువారు కొండ అడుగుననుండు అల్పిరి దేవస్థానము వరకుమాత్రము వెళ్లి అచ్చట పూజలు నలుపుకొనుట ఆచారముగా నున్నది. ఈ విషయములో నూతనమైన మార్పులుచేయుటకు ప్రభుత్వమువారికిగాని మరియుతరులకుగాని యెంత మూత్రము అధికారములేదు.

(5) హిందూదేవాలయములలో ఆదిద్రావిడులు మొదలయినవారిని ప్రవేశ పెట్టిన యెడల అచ్చట అగమ శాస్త్రానుస్థానములవల్ల కలిగియుండు మహిమలు బొతిగా నశించునని మాయొక్క దృఢమైన నమ్మకము.

(6) దేశమందలి అనేక మహాజనులకున్న మతాధిపతులకున్న మామూలు ఆచారములయందు క్రొత్తమార్పులు కలుగచేయకూడదనుటయే అభిప్రాయముగానున్నది.

(7) కాగా హిందూదేవాలయములయందు ఆదిద్రావిడులు మొదలగు కొన్ని తరగతి వారిని ప్రవేశింప జేయుటకుగాను చట్టములను కొనివేచ్చుటకు ప్రభుత్వమువారు ఉత్తరపు యిప్పించకూడదని మేము వినయముతో ప్రార్థించుచున్నాము.

ఇట్లు, అత్యంత విధేయులు,

తిరు ప తి వాస్తవ్యులు.

OPINIONS NOTED FROM THE VISITORS' BOOK KEPT AT TIRUMALAI TEMPLE

1. I and my family visited the Tirumalai Temple to-day. I also went round the village. I was particularly struck by the cleanliness in the Temple and the sanitary arrangements made for the convenience of the pilgrims that visit Tirumalai. There is still much room to improve the small village round the temple by way of providing side-drains and paving the streets. The temple authorities are very courteous and obliging.

Camp: Tirumalai
Dated the 16th May 1932.

(Sd.) T. L. R. CHANDRAN,
Collector & District Magistrate,
CHÉTTPOOR.

2. Myself and family visited the temple for Darshanam on 17th and 18th May 1932 and found everything extremely satisfactory. The Sahasranama Archanam and every other Ceremonials were done in a highly laudable manner. The staff of the Devasthanam office and especially the Manager were very careful in paying prompt attention to the needs of the devotees and their welfare. On the whole I should be extremely glad to note that everything was highly satisfactory and admirable.

15-5-32

(Sd.) S. BALAKRISHNIA,
Pleaser,
TRICHINOPOL.

TIRUPATI HILLS
19th May 1932.

3. Myself and my family visited this Temple to day. The arrangements made for the timely Pujahs and Dharsanam for the pilgrims are most satisfactory. Those in the charge of the temple are very courteous and kind to the pilgrims in general. Had it not been for their kindness towards those who come from long distances for Dharsana, people would have to go away without having satisfactory Dharsan. The management is all that is desirable.

Tirupati,
19-5-32.

(Sd.) K. VENKATACHELAM, L.M.S.,
CAPTAIN, *Research officer,* MEDICAL COLLEGE,
MADRAS.

4. I am very grateful to the authorities of the temple for the great convenience they gave me to have the Dharsan of the God. The hospitable behaviour is highly commendable.

(Sd.) K. UNNIKRISHNA NAIR,

*Deputy Director of Agriculture,
ST. THOMAS MOUNT.*

24-5-32.

I heartily endorse the above.

(Sd.) Illegible,
*District Agricultural Officer,
VELLORE.*

5. I and my brother with the members of our family had Dharsan in the Tirumalai temple yesterday and to-day, and we are greatly thankful to the Temple authorities for their kind help in fulfilling our vow. I have also great pleasure in stating that everything is being managed in an orderly and systematic way.

(Sd.) A. S. VISWANATHA IYER,

*District Munsiff,
DHARAPURAM, (COIMBATORE DT.)*

27-5-32.

6. I have come to Tirumalai Hills with family and it is with great pleasure I have to note that all possible help is rendered by the Temple authorities with all kinds of hospitality and kindness.

(Sd.) J. SATYANARAYANA RAO,
*Inspector of Hindu Religious Endowments,
for EAST GODAVERY DT.*

Camp. Tirumalai Hills,
29-5-32.

7. Myself and my family visited the Temple and had worship. The arrangements in the temple are quite satisfactory and convenient to all the worshippers. The temple officers and servants were very courteous and have been showing a genial disposition to all the worshippers and rendering them every possible assistance. Their arrangements for the lodging of the worshippers and the sanitary arrangements are all that could be desired.

(Sd.) A. NAGESWARA AIYER,

*District Board Engineer,
MADURA (RAMNAD DT.)*

29th May 32,

8. I have visited the temple with family. I am highly pleased with the arrangements which have been made for the benefit and convenience of the thousands and thousands of people who visit the temple. The temple authorities have been very attentive and helpful in looking after their comforts and convenience.

(Sd.) A. S. KRISHNA RAO,

Rao Bahadur,
NELLORE.

31-5-32.

9. I visited the temple in June 1932 and offered my services to Sri Venkatesa as usual. During my stay here, I had all conveniences to offer my services from time to time and the temple authorities obliged me much. I am highly thankful to them. The general management of Sevas is punctual and satisfactory.

(Sd.) SRINIVASA RAO,

Executive Engineer,
of H.E.H. The Nizam's
STATE OF HYDERABAD,

10. I visited the Temple for the last two days and was very pleased with the reception accorded to me by the temple staff. The daily Pujahs in the Temple are done with great care and attention. In short there is good deal of order and attention in the Temple.

(Sd.) KALYANASUNDARAM,

Rao Bahadur,
Retired Dy. Controller of Military Accts.

Tirumalai,
13-6-32.

11. I visited this holy temple of Sri Varu with a marriage party and have been much impressed with the courtesy and kindness evinced for the Bhaktas, and the many facilities afforded to them for a satisfactory and hearty Dharsanam. I will be failing in my duty if I do not record my heartfelt appreciation and deep obligations I am under for the interest evinced. Strikingly developed is the appreciative attention I find now bestowed at the time of Dharma Dharsanam when the large and streaming numbers of anxious devotees are sent in batches and given full opportunities to have a hearty Dharsan of the great Deity.

(Sd.) R. SRINIVASAVARADACHARI, B.A., B.L.,

15-6-32.

Superintendent, Privy Council Section, High Court
MADRAS.

12. I with my people arrived here last night. It is an immense delight to me to see great improvement in all respects, regarding sanitation, comfort of pilgrims etc., that has taken place of old ones, under the inspiring guidance of Sri Mahantji. All the Temple staff have been all attentive and kind to the numerous pilgrims that frequent the shrine of Sri Venkateswara.

(Sd.) DEWAN BAHADUR C. SRIKANTESWARA IYER,

23-6-32.

*Retired Inspector General of Police,
MYSORE.*

13. With my family I visited to All-India Shrine yesterday and to-day (25-6-32). Being one of those who took part in the public meeting at Madras held in support of the new Bill, I for one can hardly find any blemish with the management. To me Lord Venkataschalapathi is as much Salviite as Valshnavite. With great truth I state here that the Mahantji is to be congratulated on the very efficient management of the Institution. The public have to be proud of such a management. I shall make a suggestion to our legislators that the least they interfere with the powers of the Mahantji in his discretionary sphere of management, the better will they serve the all-engrossing interests of the worshipping public, which is as wide all All-India. The staff at the Hills are as courteous as they are methodical.

(Sd.) K. R. R. SASTRY,

25-6-32. *Advocate, MADRAS and MEMBER, Madras Provincial Scout Council.*

14. I paid a visit this this sacred Shrine this morning with my people. This is the 18th time that I have visited this institution. I am glad to be able to say that never has the management been more efficient than it is now. The staff is all courteous to the numerous pilgrims that resort to this temple from all parts of India. To obtain Dharsan is easy now and is no longer the difficulty than it was formerly.

(Sd.) U. JAYARAMA AIYER,

26-6-32.

Retired Revenue Secretary, to the Government of Mysore.

15. On this the first occasion of my visit to this sacred place I took all the members of my family and some friends I had the privilege of having had special facilities shown me for Darshanam etc. The arrangements made in the temple for the benefit of the worshippers are excellent and praiseworthy. The accommodation that was provided for me is commodious and kept very tidy. I have all praise to bestow on the authorities of the management.

(Sd.) P. M. SIVAGNANA MUDALI,

Tirupati,
3-7-32.

*Dewan Bahadur,
ADVOCATE, MADRAS.*

16. I paid a visit to the temple yesterday and to-day with my family. It is gratifying to note that the conveniences of pilgrim public are being attended to with great care and attention and great credit is certainly due to the efficient management of the Temple by the authorities. Every facility is afforded for the satisfactory Darshan of Sri Venkateswara and the thanks of ourselves and the pilgrims who have the fortune and pleasure to visit the Temple are due to the officers and the staff in the Temple who are exceedingly courteous and attend to the needs with scrupulous care.

10-7-32.

(Sd.) J. BALAJI RAU,
Deputy Collector and Special Assistant Settlement officer,
CALICUT.

17. I paid a visit to the Temple to-day and I am glad to note that Temple staff is doing excellent work in arranging for the convenience of the worshippers high and low alike.

16-7-32.

(Sd.) T. N. V. BAGHAVAN,
Under Secretary to Government, Revenue Department,

18. I paid a visit to-day. Since my previous visit I find increased improvement in every attentions, particularly I notice that the staff have in constant view the convenience and comfort of all the pilgrims, high and low.

30-9-32.

(Sd.) M. RANGASWAMI,
Deputy Collector on Emigration Duty.

19. I came here on a pilgrimage to-day and I have been greatly pleased with the arrangements made for the conduct of the festival now going on, the attention paid to the pilgrims including myself and the sanitary and other arrangements made for the occasion. There is increasing popularity in the Institution and in the management thereof and a marked improvement in everything since 1930 when I came here before.

2-10-32.

(Sd.) R. SRINIVASACHARI,
Judge, CHIEF COURT
PUDUKOTTAH STATE.

20. I am a monthly visitor to this Holy Shrine and when I come here, I neither bring any one's recommendation nor do I introduce myself. Yet the attention paid to the pilgrims is uniformly courteous and leaves nothing to be desired. The management is a progressive improvement and if I may be permitted to say, does not warrant any change whatsoever in institution.

2-10-32.

(Sd.) A. C. SRINIVASACHARI, B.A., B.L., ADVOCATE,
MADRAS.

21. I visited the holy shrine of Sri Venkatesvara this day with my family and was privileged to have Darshan of the Deity. The temple authorities were obliging and the arrangements made for the conveniences of the Pilgrims are excellent.

4-12-32.

(Sd.) D. VENKATACHALA AIYER,

Assistant Director of Survey.

22. This is the 4th time that I visit the upper Tirupati and on every one of the latter three occasion, I found the crowd of pilgrims larger than on the previous occasion and I am wonder-struck at the ability of the management displayed by the Temple staff. No pain is spared to arrange for the proper conduct of the prescribed worship to the Deity held in greatest veneration in Southern India and to give every facility to every pilgrim rich or poor to have a Darshan of the deity.

26-12-32.

(Sd.) R. KRISHNAMACHARI,

DEWAN PRISHEAR and CHIEF MAGISTRATE,

PUDUKOTTAH.

23. I with family visited the temple of Sri Venkateswara to-day for Darshanam and was very much pleased with the treatment meted out to us. The staff is very courteous and gives all facilities to strangers. I was very much impressed by the amenities of life in such a difficult place and all the praise is due to the Mahant who is managing the temple in a very up-to-date way. I hope the Government will not interfere with his management.

4-1-33.

(Sd.) M. V. MERCHANT,

MANAGER, *The Great Assurance Co., Ltd.,*

BOMBAY.

24. My brief visit to the Tirumalai Hills and the Venkateshwar Temple as also the Hathiranjee Math was a revelation to me of the grandeur of the Southern India shrines. Everything is on a grand scale and the actual visits to the Temple that I had and the scale on which the worship is carried on are an indication of the devotion of the ancient kings. Even to-day the Temple is as popular as ever. The Mahant is from all that I heard most popular and respected and it is his Trustee-ship which has been responsible for the great improvement on the Hill. It is such a personality whom the vandalism of the Madras Legislative council is going to appropriate.

13-1-'33.

JAMNADHAS MEHTA,

OF BOMBAY.

A PILGRIM'S COMPLIMENT

N. GANGADHARA KAVI,

[RAJAHMUNDRY,

1. సీ. శ్రీ రుక్మిణీదేవి చెలువొప్పనాడంగ సత్యభామ నగించి సరసమాడ
 జాంబవతీదేవి చందనం బలదంగ భద్ర ముదంబారఁ బదములొత్త
 నాగ్నజత్తు సురటి నలువార వీవంగ లక్షణ లాస్యలీలలఁ జెలంగ
 కాళింది కప్ర నివాళి గావింపంగ మిత్రవంద యొశగు మేళవింప
 నిట్టలెనమండ్రు పట్టమహిషులు గొలువ
 నుండు శ్రీ కృష్ణసవతార మోయనంగఁ
 బరలు తిరుపతివేంకటేశ్వరులు గరిమ
 ప్రోచుఁగావుత భక్తుల ముక్తు లిచ్చి
2. సీ. అద్దిరాయని మాతృయాత్రికుల్ పొగడంగ గణనసేయగలేని గదులుగల్గి
 రెండె యంత్రములు లెక్కకు గనబడి నేనవేల్ ప్రజలుండు విరివి గల్గి
 గదులు ముప్పదిరెండు గదికి గదులునాల్గు నున్నత పౌకర్య మొప్పుచుండి
 బావులు రెండు లోపలగల్గి యిరువైపు తనరువసారలు ఘనతగల్గి
 నాల్గుయెకరంబులగు ఘామి నవ్యసత్ర
 రాజ మొకదాని దగ హత్తిరామ మకము
 నాగ నిల్చి "మహాంతప్రయాగదాసు
 జే" నినుఁ బొగడ శక్యమే చెప్తు నాకు
3. సీ. జోలీలఁ గూర్చుండి కూలీలు మోవంగఁ బోయెడి యాత్రిక పుణ్యజనులు
 గోవంద శ్రీరామ గోపాల యని పల్కి చక్కగా మెట్టులనెక్కు జనులు
 తిరుపతి వేంకటేశ్వర గావుమని యెక్క నాయాసమునులేని యాత్రికులును
 మూటల శిరమందు మోయుచు సులువుగా చికిటలనెక్కిన స్త్రీజనంబు
 దారిపొడవున దీపికా స్తోభములను
 తంతిమార్గంబు మెట్టులవీల పఱచు
 నొకదలంచి హత్తిరామ మకవిధుండు
 త్రికులకట్టనుఖమిచ్చె నహహాయంచు

4. పటుతరరుచి శిలాఫలకముల్ విలసిల్ల నలువైపు మెట్టులు వెలయుఁ జేసి
 న్నానసంధ్యలొనర్చు గోనేర్లుకట్టించి వేలాదివెచ్చించె విత్తమహాహ
 రముఁ యతేజోవిరాజితసోపానసరణి నర్దిక్కులఁ బరిభవల్ల
 వివిధయాత్రకజనుల్ నివసించు కుదువంగ సత్రాల నిల్చి లక్షలధనంబు
 కర్చు పెట్టియు సౌకర్యగరిమఁజూపి తైర్థికుల మఖపంపద దనియుఁ జేసి
 భభిభభి తిరుపతి యాత్రపావనంబు యెల్లక్షేత్రంబులకిదియే యెక్కుడనఁగ
5. బొగడగను దెచ్చి నాన యోపురుషముఖ్య
 భోగరహిత "మహాంతుప్రయాగదాసు
 జే" నినుఁ బొగడనేర్చునే చిలువయైన
 నేఁగృతార్థుడనైతి నాకీగభవము
6. అసమాన సౌందర్య మెసగ విద్యుద్దీపసోపానరుచి భవ్యగోపురములు,
 బహుశాలకుంభ కుంభ స్తంభ నిర్మిత మహానీయ బహుచిత్ర మంటపములు
 తప్తకాంచన నిర్మితస్ఫటాంచితరత్న పాళికా దివ్య దేవాలయములు
 కమనీయధగధగకాంతి విస్ఫూర్జిత మధ్య ప్రకృష్ట సన్మందిరములు
 గాలిమంటపములును బ్రాకారములును
 కేశవునివాస్తు చిహ్నంపు కేతనములు
 వెలయుఁ దిరుపతి క్షేత్రంబు వృద్ధిగాగ
 సేసిసమహాంతువారికి తేతు వినతి
7. వాద్యముల్ నన్నాయి వాహుల్ దివిటీలు
 లప్పెటల్ మొదలైన దండుకొలువ
 వీధీప్రదక్షిణవేళ భూజనములు సేవఁజేసెడు రీతిఁ జేసితయ్య
 హేరామ శ్రీమతే నారాయణాయ సమాయని విలుధులు మొరలు పెట్టి
 అకలంకశీలరు నఖిల శ్రుతిస్మృతి చదువంగ వైష్ణవశాస్త్రిఘనులు
 పురమువాహ్యళిలో పూజలు వెలయంగ స్వామిసేవ సతంబు సాగునట్లు
 స్వామికర్పించుముదుపులు స్వామిభూము
 లందువచ్చెడు యాదాయమాదిఁ జూడ
 నలయు యత్నము లాదాయ వ్యయములెల్ల
 సరిగజూపంగ గణికులగరిమనిల్చి

8. దేవునకు నెల్ల కార్యముల్ దీర్చునట్టి తగు విధమున నిల్విన ధర్మముల్లి
వరుసగావించు నీ కేవే వందనములు హస్తారామృతధుర్య ప్రయాగవర్య
9. ఏకార్యమొనరింప నెవరు సమర్థులో యెంచి వారలనందు నుంచితయ్య
యెవరినమర్థత కెంత జీతంబీయ శ్రేయమోదానిని జేసితయ్య
యేయేవనులవల్ల నెల్లరసుఖమగు నట్టివనుల్ సమకట్టితయ్య
దేవునికాదాయ తెలివలు పెక్కుగా జేయించి విత్తంబు జేర్చితయ్య
అయ్య నీనదివారే యఖల ధర్మ కార్యములఁ జేయ నీవంటి భునునినేను
బొగడఁ గలనెంతవాడనో పురుషవర్య గాననర్పించు పతితుల్ పూనినీకు
10. మత్త. అన్నశాలలు ధర్మశాలలు యాగశాలలు మందులన్
వన్నెకెక్కిన పైద్యశాలలు పాఠశాలలు దేశదే
శోన్నతి జను గ్రంథశాలలు నొప్పగా మును నిల్వినా
వన్న యారయుచుండునయ్య మహాంతుమాన్యమహామణి
11. శా. ఏవో మాటలు కొన్ని తెప్పెమదితా మేకార్యముల్ సేయకే
తీమిబోవు మహాంతు నామకుల మాడ్కింగక ప్రాబల్కుచొ
ప్పేనర్తించుచుఁ గార్యముల్ భరిభరీ హేమాద్రిగాంధీర్యము
చ్చావోదార ప్రయాగదాసుని వరప్రజ్ఞా మహాంతుద్వహా
12. పదితోమ్మది వందల ముప్పదిమూడవ వత్సరంబు వరగ జనవరి
పదియవదివసంబున నే విదితంబుగ వ్రాసినాడ విసయముతోడన్

Tirumalai, Tirupati etc., Devasthanam Publications

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